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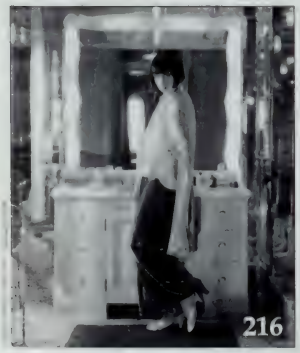
COVER: Actor-director Anjelica Huston stands in the living room of her Venice, California, residence, which her husband, artist Robert Graham, designed. Photograph by Robert Graham. See page 128.



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Volume 53, Number 4. *Architectural Digest* (ISSN 0003-8520) is published by Advance Magazine Publishers Inc., through its division The Condé Nast Publications Inc.

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Architectural Digest, 6300 Wilshire Boulevard, Los Angeles, California 90048, is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Second-class postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95.

POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322-9061.
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ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
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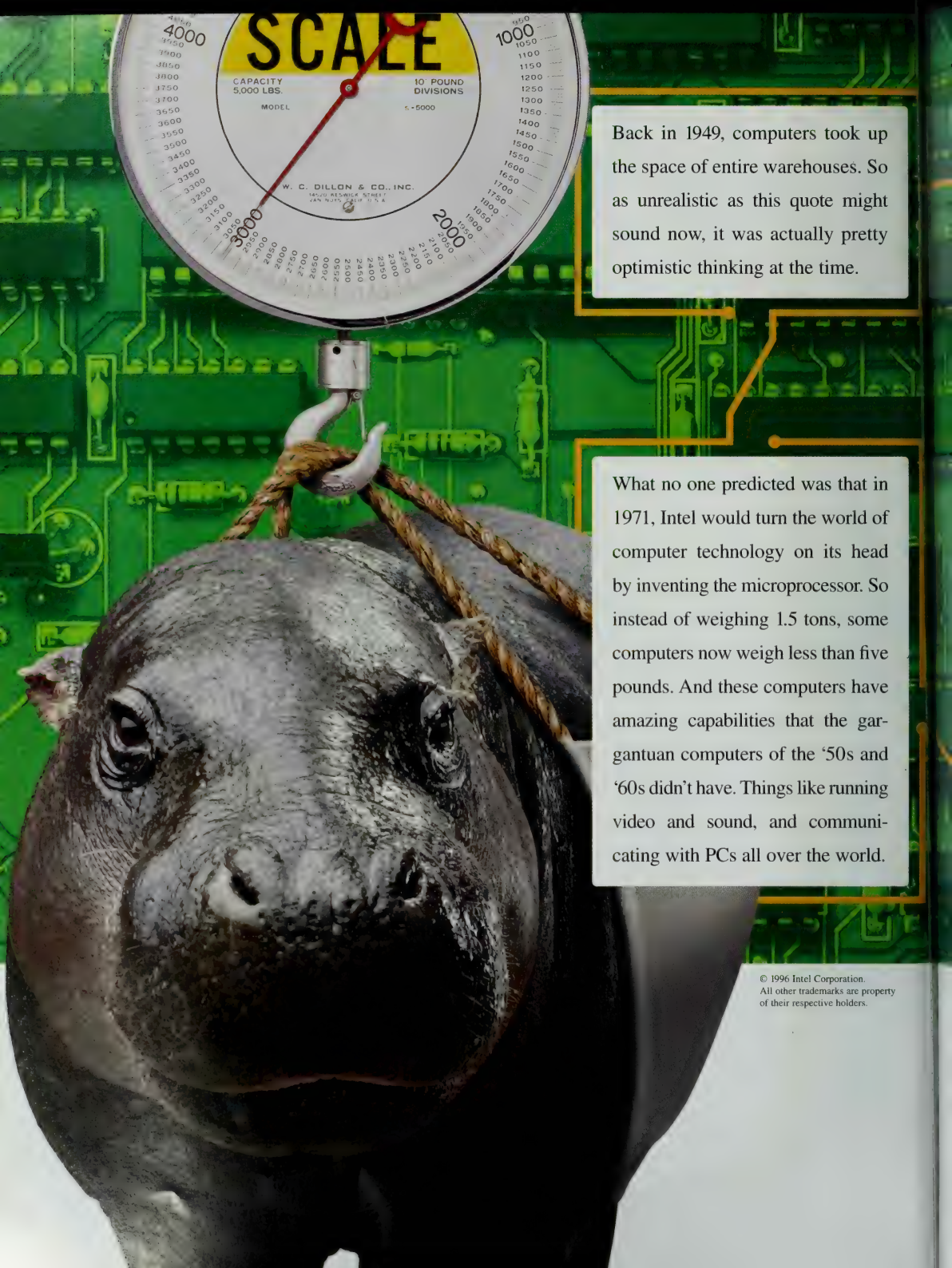

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SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office.

INTERNATIONAL EDITION:
A special edition of *Architectural Digest* is published in Italy.

Unsolicited manuscripts, photographs and other submitted materials must be accompanied by postage and a self-addressed return envelope. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048, 213/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021, 212/371-7820. New York advertising office: 350 Madison Avenue, New York, NY 10017, 212/880-8800.

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LETTERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

I want to thank you for Brendan Gill's informative article about the Frank Lloyd Wright Building Conservancy ("Wright on the Market," December 1995). In his final remarks, Mr. Gill—long a champion of fine architects—repeats a remark that is frequently made by reviewers who have never lived in a Wright house: that Wright houses are difficult and expensive to maintain. My parents purchased the Glasner residence in Glencoe, Illinois, twenty-four years ago, and it has been remarkably *easy* to maintain. In this 1905 house, the only piece of exterior siding that has had to be replaced in ninety years is one twelve-inch board. (It rotted because a previous owner had installed a faulty gutter where Wright had not intended one!) The architect's materials (like the naturally termite- and water-resistant exterior pine) were brilliantly selected for their resilience. Because of these materials and the remarkable craftsmanship in the house, it's still in excellent shape after nearly a hundred years. In every sense, this Wright house functions both as an extraordinary work of art and as a workhorse home. We never felt this house had to be handled like a piece of fragile porcelain. Everyone applauds Joel Silver's Herculean efforts to restore the Auldbrass Plantation, but you do a disservice to the future of Wright preservation by leaving readers with the impression that owning a Wright masterpiece takes "an open purse and nerves of steel." The only thing I've found I had to "steel" myself for was to resist the temptation to sell off the magnificent stained-glass windows for more than I'll end up getting for the house!

Jonathan Fineberg
Champaign, Illinois

While going for a walk some time ago I happened upon an open house that was being held at the Frank Lloyd Wright–designed Goetsch-Winckler residence ("Wright on the Market"). I had often walked by it but had never had a chance to see the interior. Of course, I didn't have any way of taking photos inside. Therefore, I was very pleased to see the house featured in *Architectural Digest.*

Jane Crowner
Okemos, Michigan

I want you to know that the homes in your magazine are really great. The ways the architects and interior designers use the locations and views are very exciting. One of my favorites is "Pacific Tones in California" (December). I love the natural hues that were used to decorate it. I also love Colonial homes. "An American Beauty" (December) is so classical and elegant, it makes you feel as if you're part of American history. Thank you for all the gorgeous houses you put in your magazine.

Emily Weidner
Ballwin, Missouri

What a hilarious gewgaw the Spences have built for themselves ("Out West with Gerry Spence," December). It proves once again that the absence of taste can be overcome by the presence of money. The contrast with Jim Trees's restrained, sensitive house ("Pioneer Aesthetic for Utah"), shown in the October 1995 issue, is striking. Wilde was right: Nothing exceeds like excess.

Lois Malone
Boston, Massachusetts

I receive your magazine monthly and immediately read it from cover to cover. I can't put it down! Though some articles are not to my taste (for example, "Art: American Cubist Painting," December), I turn more pages and find "Architectural Digest Revisits: Georgia O'Keeffe." Wow! Thanks for a consistently impressive magazine.

Gail Phelps
Corpus Christi, Texas

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KENNETH HOLLAND

This special Hollywood at Home issue is the result of an extraordinary amount of work by a superb team of writers, editors, photographers, researchers and graphic artists. I want to thank them all for their inspired contributions. Next month we return wholeheartedly to the contemporary realm, with a wide array of new design and architecture. In Rhode Island we present a striking house by the Miami-based firm Arquitectonica. On Necker Island in the Caribbean we visit the maverick English businessman Richard Branson at his redesigned Balinese-style house. In Venice, California, artist Ed Moses shows his house and studio on the eve of his retrospective at Los Angeles's Museum of Contemporary Art. In New York, we'll look at designs by Thad Hayes and Annabelle Selldorf, and in Bangkok we'll feature the home of Gerald Pierce, chief designer for the Jim Thompson Thai Silk Company. Meanwhile, hooray for Hollywood!

Paige Rense *Editor-in-Chief*

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SIMON CALLOW is the author of a biography of Orson Welles, volume one of which, *The Road to Xanadu*, has just been published. His production of *Les Enfants du Paradis* for the Royal Shakespeare Company opened in January. He is about to appear in the West End of London as an actor in Peter Barnes's play *The Ruling Class*.

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ROLAND FLAMINI, a writer based in Washington, D.C., reported on Hollywood for *Time* magazine. His most recent book was a biography of Irving G. Thalberg.

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BRENDAN GILL, an *Architectural Digest* contributing writer, is a former movie critic for *The New Yorker*, a former chairman of the Film Society of Lincoln Center and the author of a history of Los Angeles architecture, *The Dream Come True*.

continued on page 16

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ALJEAN HARMETZ covered Hollywood for *The New York Times* for 12 years and is the author of *Round Up the Usual Suspects: The Making of Casablanca—Bogart, Bergman, and World War II*. Her book *The Road to Tara: The Making of Gone With the Wind* will be published by Abrams this fall.

THOMAS S. HINES is a professor of history and architecture at UCLA. His books include *Richard Neutra and the Search for Modern Architecture*.

JESSE KORNBLUTH, an *Architectural Digest* contributing writer, has recently profiled Annette Bening, Linda Fiorentino, Demi Moore and Gwyneth Paltrow. As a screenwriter, he has adapted his book *Highly Confident: The Crime and Punishment of Michael Milken* for Robert De Niro's Tribeca Productions and is writing *Famous Long Ago* for Green Mountain Post Films.

SHIMABUKURO

GAVIN LAMBERT, the author of *The Slide Area*, *Inside Daisy Clover* and *Running Time*, wrote the screenplays for *Sons and Lovers*, *The Roman Spring of Mrs. Stone* and *I Never Promised You a Rose Garden*. He has also written biographies of George Cukor and Norma Shearer. He is writing a biography of Russian actress Alla Nazimova for Knopf.

WILLIAM J. MANN is the author of *Wisecracker: The Life & Times of Billy Haines*, a biography of the film star and legendary Hollywood interior designer, to be published in 1997 by Viking.

JAMES R. MELLOW, a former art critic for *The New York Times*, is the author of *Nathaniel Hawthorne in His Times*, which won a National Book Award. He has written three biographies, *A Charmed Circle: Gertrude Stein & Company*, *Invented Lives: F. Scott and Zelda Fitzgerald* and *Hemingway: A Life Without Consequences*, and is writing a biography of Walker Evans, to be published next year by Viking.

ED SIKOV writes for *Premiere* (U.K.) and teaches at Haverford and Colorado colleges. He is working on a biography of Billy Wilder.

DONALD SPOTO is the author of more than a dozen books, among them biographies of Laurence Olivier, Alfred Hitchcock, Tennessee Williams and Marilyn Monroe. His latest book, *Rebel: The Life and Legend of James Dean*, is being published this month by HarperCollins.

JILL BRIMENTZ

ANNETTE TAPERT, the author of *The Power of Style* and *Objects by Architects*, collaborated with Slim Keith on her autobiography, *Slim*, and with Irving Lazar on his memoir, *Swifty: My Life and Good Times*. She is working on a book about actresses.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic*, *The New York Review of Books* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Citizen Cohn* and *Capitalist Fools*.

MICHAEL WEBB is the author of *Architects House Themselves: Breaking New Ground* and other books on architecture and design.

HARRY WINSTON

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AD-AT-LARGE

INSIDE THE DESIGN WORLD

COURTESY HAMILTON COLLEGE

Natural Born Beauties

It was about 15 years ago that old-master paintings dealer Robert Dance spotted a "remarkable" photograph of Greta Garbo (above) and discovered the work of Ruth Harriet Louise, who headed MGM's portrait studio from 1925 to 1930. Dance now has a private collection of 300 early Hollywood photographs, part of which will be exhibited in a show called "**Ruth Harriet Louise and Her Contemporaries: Portrait Photography from Hollywood's Golden Age**" at Hamilton College's Emerson Gallery starting June 2. The focus is on actresses as shot by Louise, her successor Clarence Sinclair Bull and George Hurrell. "Each photographer had a different style and helped create an image for the actress," says Dance. "Louise was among the first to establish a direct rapport with them. She had a phonograph and put on music they liked." Hamilton College, 198 College Hill Rd., Clinton, NY 13323; 315-859-4396.

COURTESY KENNETH W. RENDELL GALLERY

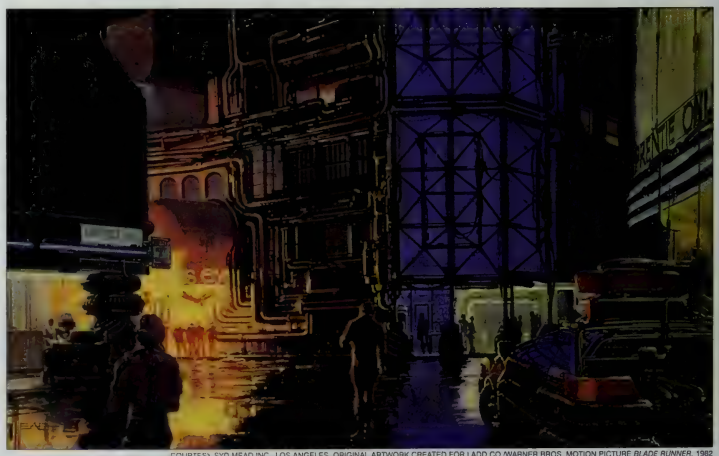
Los Angeles Antiques

Setting out to prove that Los Angeles *is* a serious center for antiques, the Antiques Dealers Association of California and Caskey-Lees, producers of specialized antiques shows, are mounting the **1996 Los Angeles Antiques Show**, the first vetted international event of its kind in southern California. More than 55 dealers, including Therien & Co., Cathers & Dembrosky and Kentshire, will exhibit at the Barker Hangar at Santa Monica Airport May 16–19. Jane and Michael Eisner and Judy and Michael Ovitz are the cochairs for the opening-night preview, which benefits the Women's Guild. For information, call Caskey-Lees at 310-455-2886.

A real chess game between Bogart and Irving Kovner was reenacted in *Casablanca*, at Kenneth Rendell

The Set Works

Original set designs and models from films with a unique architectural point of view will be exhibited at the Academy of Motion Picture Arts and Sciences in Beverly Hills starting April 4. Entitled "**Film Architecture: Set Designs from Metropolis to Blade Runner,**" the exhibit starts with the medieval, expressionistic spaces in *The Cabinet of Dr. Caligari* (1919), moves to scenes of the anticipated modern city in *Sunrise* (1926–27) and *Asphalt* (1928–29) and to a dark view of the future in *Metropolis* (1927). *Blade Runner* (1982) illustrates a postmodern view of the city (right), while *Dick Tracy* (1990) presents an imaginary New York. Academy of Motion Picture Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills, CA 90211, 310-247-3000.



COURTESY SYD MEAD INC., LOS ANGELES. ORIGINAL ARTWORK CREATED FOR LADD CO./WARNER BROS. MOTION PICTURE *BLADE RUNNER*, 1982

continued on page 22

o birds of a feather,

with thoughts to share,

questions to ask,

and the perfect nest

in which to ponder the future.

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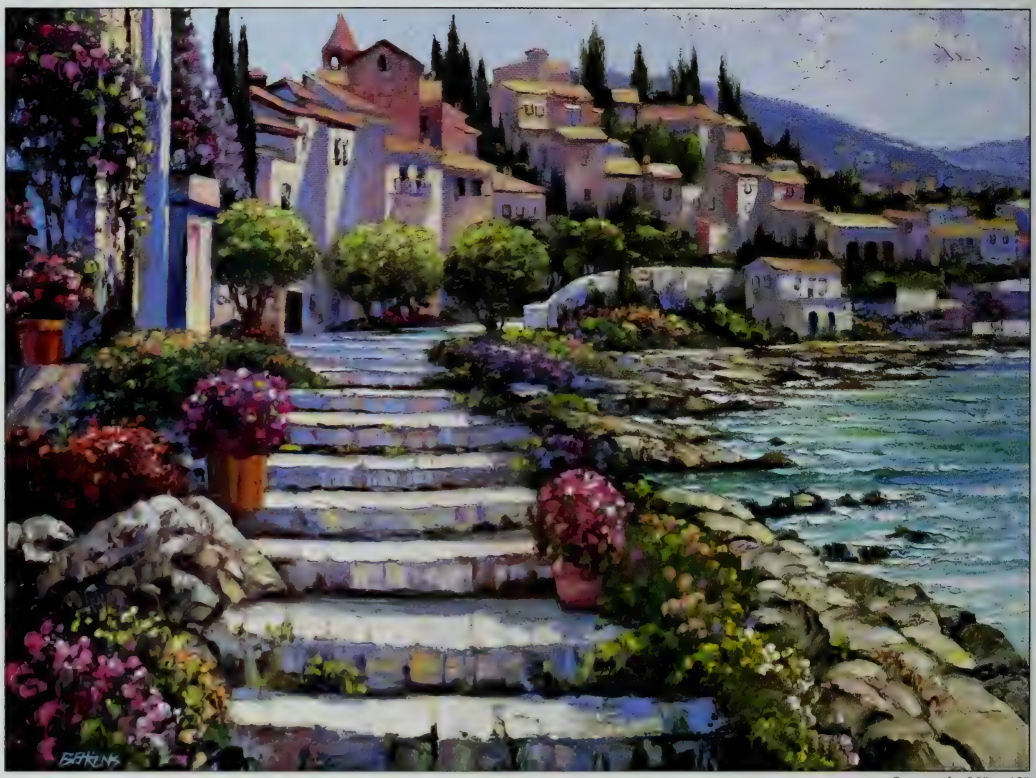

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AD-AT-LARGE

INSIDE THE DESIGN WORLD

Refound Foundry

For the past several years Paris dealer Eric Philippe has been consumed with the study of **Swedish Grace**, a short epoch in the history of Swedish decorative arts characterized by what Philippe describes as a gracious expressiveness and refinement. In his research of the period, which spanned the years from 1917 to 1930, he discovered a foundry that produced cast-iron garden pieces designed by sculptors and architects. "Every good house in the 1920s had Näfveqvarn pieces—fountains, urns," says Philippe, who through a private sale just bought 15 original works made by the foundry. From Mar. 23 to Apr. 20 he is holding a show of cast-iron garden urns, a sundial, bowls, chandeliers and garden benches from Näfveqvarn, whose designers borrowed Etruscan, Greco-Roman and Swedish 18th-century motifs. Eric Philippe, 25 Galerie Véro-Dodat, 75001 Paris; 42-33-28-26.

A 1921 sundial with zodiac signs (left) by architect Johannes Dahl

A gilt cast-iron chandelier by architect Otto Hult (top); a 1923 cast-iron and pine bench by Folke Bensow (above)

Hollywood Royalties

Furniture designed for actors and studio heads by William Haines, Samuel Marx and Tony Duquette surfaces occasionally.

New York dealer Liz O'Brien is a walking encyclopedia on the topic of Billy Haines, who went from being a leading man in MGM films to one of Hollywood's leading decorators. Haines was a prolific and influential designer, working for Jack Warner, Joan Crawford, Carole Lombard, Jean Howard, William Goetz and many others. In O'Brien's shop, **Forty One**, are a pair of leather slipper chairs Haines made for Edie Goetz (her monogram is stamped on the backs) and two low tables he did for Jack Warner's Palm Springs house. O'Brien also seeks out furniture by Chicago architect Samuel Marx, who designed interiors for Mervyn LeRoy and Edward G. Robinson. Recently she had Lucite end tables from LeRoy's house in Bel-Air and a pair of theatrical figures Tony Duquette made for Adrian's studio. Forty One, 41 Wooster St., New York 10013; 212-343-0935.

In Los Angeles, **Russell Simpson Company**, which specializes in vintage furniture, lighting, textiles and glass from the 1940s and '50s, has one of Haines's signature double-width lounge chairs as well as a wide cane-back upholstered side chair. Co-owner Diane Rosenstein also has a Haines games table. Russell Simpson Company, 8109 Melrose Ave., Los Angeles, CA 90046; 213-651-3992.

Haines and Duquette pieces also show up at **City Antiques**, where Neoclassical antiques are combined with pieces by modernists. Owner Toby Mazzie's latest finds were 12-inch-high Duquette starburst candlesticks and a pair of Haines stools from one of Jack Warner's homes. City Antiques, 8444 Melrose Ave., Los Angeles, CA 90069; 213-658-6354.

Billy Haines's chair for Edie Goetz (top) and a low table he designed for Jack Warner (above) that opens to reveal planters, both at Forty One

Haines's cane-back upholstered side chair (left) at Russell Simpson Company

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VERSACE'S
BLONDE
THE NEW FRAGRANCE BY GIANNI VERSACE
EXCLUSIVELY AT SAKS FIFTH AVENUE

COURTESY MUSIC THEATRE GALLERY

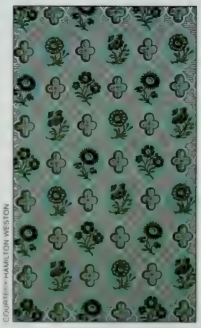
Costume Changes

Two dealers in London hold extensive collections of set and costume designs for the cinema and stage.

Writer and lecturer **Charles Spencer** has thousands of original gouache and watercolor designs, including a rare oil painting of Bette Davis in the film *The Letter*, Oliver Messel's designs for *Romeo and Juliet* and Walter Plunkett's costume designs for *Gone With the Wind*. He has costume designs for Marlene Dietrich, Clark Gable, Katharine Hepburn, Lauren Bacall and Tyrone Power. Charles Spencer, 171-286-9396.

At his **Music Theatre Gallery**, Joseph Karaviotis showcases designs for the stage and screen. He has Elizabeth Haffenden's costume designs for Elizabeth Taylor and Peter Ustinov in *Beau Brummell* (above left) and for Errol Flynn in *The Dark Avenger* and drawings of Yul Brynner in *The Long Duel* (above right). Music Theatre Gallery, 1 Elystan Pl., London SW3 3LA; 171-823-9880.

The Paper Chase



COURTESY HAMILTON WESTON

COURTESY DAVID SKINNER AND SONS

Hamilton Weston's paper *Twickenham* (left) and *Fota* (above) from David Skinner and Sons.

Architectural historian **Robert Weston**'s antique-wallpaper reproductions have made their way into Buckingham Palace and onto movie sets. Weston provided six designs for the BBC miniseries *Pride and Prejudice*, including a ca. 1780 design that imitates a silk brocade. For Miramax Films' *Emma*, he did an early chinoiserie-style paper from 1690—the oldest fragment of wallpaper he has ever reproduced. Another of Weston's archive prints, taken from a fragment found in Twickenham, a house built by George II in 1729 for his mistress, was used in *Sense and Sensibility*. Weston and his wife, Georgina Hamilton, print replicas of about 30 historical wallpaper designs. Hamilton Weston Wallpapers, 18 St. Mary's Grove, Richmond, Surrey TW9 1UY; 181-940-4850. Also available through Classic Revivals, 1 Design Center Place, Suite 534, Boston, MA 02210; 617-574-9030.

Irish wallpaper manufacturer **David Skinner** re-created a bold geometric 1960s design for the recent movie *A Man of No Importance*. Skinner's pattern book contains 12 different designs from wallcoverings in Ireland's great houses (part of the profits go back to the houses in the form of royalties to be used for upkeep and restoration). There's an 1880s shamrock paper Skinner found in an upstairs bedroom at Fota House in Cork and a damask from Birr Castle, built in 1842. Skinner has reproduced the designs exactly—even their irregularities—and although he screenprints them, he achieves the same look as the original wood-block printing. His latest mission is to create a line of modern wallpapers "from my imagination." David Skinner and Sons, The Mill, Celbridge, County Kildare; 01-6272913. Also available at Allegria, Boston Design Center, Suite 443, Boston, MA 02210; 617-261-4742.

On the Road

If the furniture and objects in Tracy Garet's shop, **Stone Road** (left), could talk, they would tell of the adventures Garet and her partner, Ricardo Carrasco, had in bringing them back to Long Island—the horse trip across the Sahara, the forays into the Atlas Mountains. "I'm six feet tall and had short hair at the time. I don't think they knew what I was," says Garet. She and Carrasco came back with couscous plates, lanterns and mosaic tables from Morocco; antique lacquered Indian chests; bamboo beds, midcentury tables and burnt-clay pots from Indonesia; and teak cabinets from Java. Garet travels in winter and opens in spring. Stone Road, Montauk Hwy. and Wainscott Rd., Box 443, Wainscott, NY 11975; 516-537-5656.

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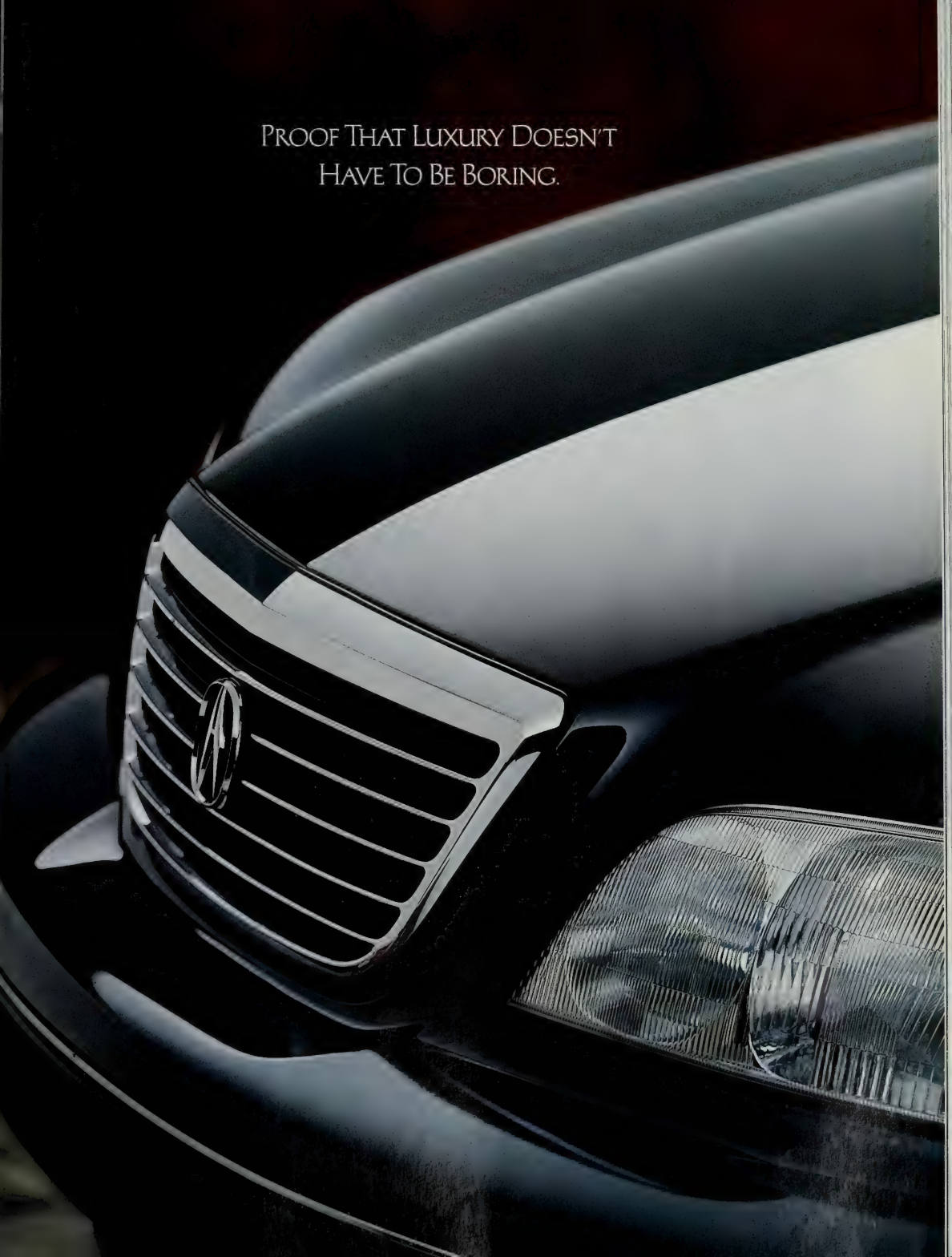
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There is an assumption that a luxurious automobile must also be a boring one. To disprove this notion, we're introducing an exciting new flagship, the Acura 3.5RL.

Naturally, its extraordinarily quiet interior is appointed with an Acura/Bose® 8-speaker CD system,* Automatic Climate Control System, burled wood* and astonishingly soft leather.

But never before has luxury found such an exhilarating outlet. Its 3.5-liter V-6 engine churns out 210 horsepower and the most torque in its class. That means, unlike many luxury cars, the RL delivers its power immediately upon request.

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There are hundreds of other details that make the RL extraordinary. Among them, hydraulic engine mounts and energy-absorbing seat springs to reduce vibration. And one more we'd like to mention: a holder for your sunglasses. It's above the rearview mirror. The one you'll glance into as you put a comfortable distance between you and a humdrum existence.

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- LEATHER-APPOINTED INTERIOR*

When the engineers at Acura were told to design something "cutting edge," they took the words quite literally.

The result may very well be the most exciting luxury sports coupe to date. The new Acura 2.2CL.

Consider its sweeping profile, its aggressive stance, its racing heritage. The 4-wheel double-wishbone suspension on impressive 16-inch alloy wheels and tires delivers a smooth ride while holding the road like a loved one.

In the roomy yet intimate cabin, you'll find the look of rich wood trim, an Automatic Climate Control System, a

the subtle crease that bisects this car from the grille to its sculpted trunk – which, thanks to a unique security system, is not marred by so much as a keyhole. But naturally, the beauty of the Acura CL goes far deeper than its striking body.

A responsive, 2.2-liter VTEC engine belts out a tribute to power moonroof and a six-speaker CD sound system.

Designed, engineered and built in America, the Acura CL manages to be something that is increasingly rare in the field of luxury sports coupes: an automobile that does not just cut through the wind, it cuts through the clutter.

FOR THOSE WHO,
GIVEN THE CHOICE BETWEEN LUXURY AND PERFORMANCE,
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THE ENTIRE Acura line stands as proof that an automobile can successfully combine the comfort of luxury with the enjoyment of driving. Plus, each Acura is backed by our Total Luxury Care™ program—a comprehensive collection of roadside assistance and related privileges, such as concierge services.

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If you haven't driven an Acura, we suggest you do so soon. Which one? Now, there's a tough decision.

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Acura 3.5RL

The Acura 3.5RL, our elegant, new top-of-the-line flagship, proves that luxury doesn't have to be boring. With its 3.5-liter, 210-horsepower engine, the RL is responsive and smooth, with all the features of a true world-class luxury sedan: Automatic Climate Control System, power moonroof, Traction Control System (TCS),* heated leather seats* with two-position memory, rich wood trim* and a powerful 8-speaker audio system with CD changer.* The 3.5RL priced from $41,000.†

Acura TL Series

The TL Series is the embodiment of touring luxury. The 3.2TL sports luxury sedan comes with a 3.2-liter, 200-horsepower V-6. The 2.5TL sedan is powered by a 2.5-liter, 176-horsepower, inline five-cylinder engine. Both come with leather-appointed‡ interior, power moonroof* and the look of rich wood, in addition to ABS, Automatic Climate Control System, 8-speaker CD sound system and 8-way power driver's seat. The 2.5TL priced from $28,450.† The 3.2TL priced from $32,950.†

Acura 2.2CL

A new member to the Acura family, the Acura 2.2CL luxury sports coupe is the first Acura to be designed, engineered and manufactured in America. It comes standard with a 2.2-liter, 145-horsepower, VTEC engine, Automatic Climate Control System, power windows and door locks, a keyless entry system with integrated theft-deterrent system, a 6-way power driver's seat, a power glass moonroof and an in-dash CD audio system. The 2.2CL priced from $22,110.†

Acura Integra

The Integra experience can be summed up in one word: fun. Perhaps that's why the entire Integra line made this year's *Car and Driver*'s "Ten Best" list.** Available as either a Sports Coupe or a Sports Sedan, each offers an astonishing array of trim levels. But all models feature power windows, AM/FM stereo/cassette audio system, dual air bags, low-profile projector headlights, independent 4-wheel double-wishbone suspension and 4-wheel disc brakes. The Integra RS Sports Coupe priced from $16,100.†

Acura NSX-T

Heralded in automotive circles as the best sports car ever made, the NSX is our most exotic offering. It features a lightweight aluminum construction, a racing-inspired double-wishbone suspension and a 270-horsepower, 24-valve, 3.0 liter, VTEC engine. But performance is never at the expense of comfort. The NSX and NSX-T (with open top) both offer a leather-appointed cabin, Automatic Climate Control System, an Acura/Bose® sound system and power everything. The NSX priced from $79,500.† NSX-T priced from $83,500.†

Acura SLX

The Acura SLX is a rugged 4-wheel-drive, sport luxury vehicle, with all the refinement of an Acura. It's the most civilized way to leave civilization. The SLX offers true sport-utility features, like engine power and high-riding visibility. But it also offers such luxury amenities as power windows and door locks, retractable power side mirrors, shift-on-the-fly four-wheel drive, dual air bags, ABS, an Acura Music System, heated leather seats,* wood-grained trim* and a huge safari-sized power moonroof.* The SLX priced from $33,900.†

ACURA

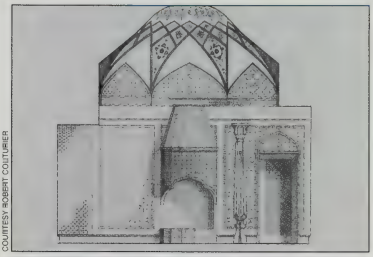
FOR MORE INFORMATION, CALL 1-800-TO-ACURA

**Standard on models with Premium Package. †MSRP excluding destination charges, tax, license, title and options. Dealer price may vary. ‡Standard on 3.2TL base model and models with Premium Package. **Car and Driver, January 1996.* *©1996 Acura Division of American Honda Motor Co., Inc. Acura, NSX, RL, SLX, TL, CL and Integra are trademarks of Honda Motor Co., Ltd. VTEC is a trademark of Honda Motor Co., Ltd. Total Luxury Care™ is a trademark of Acura. Bose® is a registered trademark of Bose Corporation. Covered by patent rights issued and/or pending. Dolby is a registered trademark of Dolby Laboratories. Dynamic Noise Reduction® is a registered trademark of National Semiconductor Corporation.* *Please* Tread Lightly!™ *on public and private land. Make an intelligent decision. Buckle up. Printed in U.S.A. 2/96.*

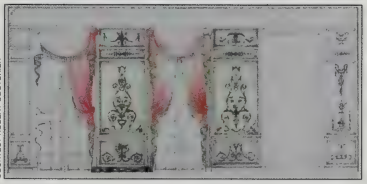
Multicultural Montecito

PETER VALLI

The Montecito, California, antiques community has a new dealer in its midst, **William Laman**, who carries a cross section of furniture for the house and garden, ethnic pottery and Souleaido fabrics. Housed in one of the oldest ranches in the area, Laman's multicultural selection (above) includes a long mahogany French trestle table, a 17th-century Danish corner cabinet, a Hungarian golden-oak chest, a Guatemalan fruitwood desk from the late 1800s, Chinese lacquered cabinets, Adirondack rockers and hickory chairs. Decorative items include Colombian and Guatemalan pottery and African masks. For the outdoors, Laman offers antique French wood benches and Andus pottery from the south of France. William Laman, 1496 East Valley Rd., Montecito, CA 93108; 805-969-2840.



COURTESY ROBERT COUTURIER



COURTESY ROBERT COUTURIER

Objects of Fantasy

Interior designer Robert Couturier has a show at the Chinese Porcelain Company of drawings and renderings he has created called "**Versatility in Design**" that runs through May. Couturier says he has taken "great pleasure" during his 15-year career in drawing interiors, sometimes to show clients what he proposes for them, sometimes as fantasies involving beautiful objects he has seen. One drawing in the show depicts an 18th-century clock and a portrait bust of Mme de Pompadour that was a proposal for an interior in San Francisco; the clock, says Couturier, "ended up in New York and the bust was never bought." An elevation (above) has three French windows, two draped in pink silk velvet, with painted wood panels between them. Located in a New York town house, the panels date from the turn of the century when the house was built. A dramatic elevation shows a domed interior (top), sheathed in tile that is the entrance to a Turkish bath. Proceeds from the sale of the drawings will go to the Pediatric AIDS Foundation. The Chinese Porcelain Company, 475 Park Ave., New York 10022; 212-838-7744.

Bail to Bali

Exploring is about the best thing one can do at **Istana Semer**," Angela Vestey says of her hideaway on Bali (*AD*, Mar. 1996), which she also rents out. Located on four acres of tropical gardens with views west to the Indian Ocean, Vestey's villa (right) is in the undiscovered village of Semer, which means "heavenly spring." As remote as the house is, it's only five minutes from restaurants, shops and the beach, and guests can avail themselves of a number of activities, such as witnessing celebrations at local temples, horseback riding and river rafting. But "Istana Semer is a sanctuary in itself," Vestey says. "There's a swimming pool and lily ponds on the grounds. It's fully staffed. You don't ever have to leave." World Locations, 816 N. La Cienega Blvd., Los Angeles, CA 90069; 310-659-0599. □

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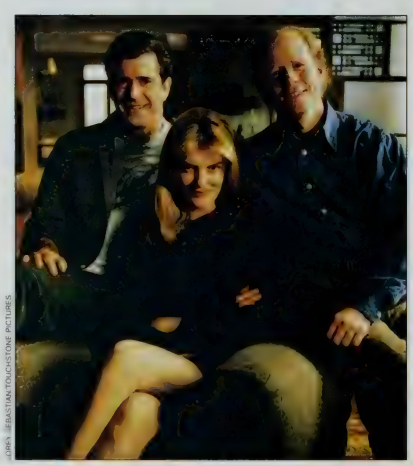
ON THE SET OF RON HOWARD'S RANSOM

DESIGN DEFINES CHARACTER IN A NEW THRILLER

By Avis Berman

"The set becomes a character itself," says Todd Hallowell, executive producer for *Ransom*, a new thriller directed by Ron Howard. RIGHT: Howard, right, Mel Gibson and René Russo in the fictional penthouse, built on a studio lot in Queens.

BELOW: Production designer Michael Corenblith arranged the sweep of space to accommodate the camera as well as the characters. Console table from Newel Art Galleries. BELOW RIGHT: The leaded doors were inspired by designs from Eliel Saarinen's Bloomfield Hills, Michigan, house. Holly Hunt hanging lamp.



LORA SEBASTIAN/TOUCHSTONE PICTURES

As well-liked and affluent Manhattanites, Tom and Kate Mullen occupy an enviable place in New York society. He is the president of Endeavor Airlines, a company he built from the ground up, and she is active in charitable and fund-raising work for impeccable causes. The couple's residence and its furnishings reflect that prosperity and eminence. The Mullens and their son, Sean, live in a duplex penthouse in a classic prewar building on Fifth Avenue. The wraparound terrace overlooks Central Park and the entire panorama of midtown south, and the architect-designed rooms boast sweeping spaces and a

MYLES ARONOWITZ

collection of paintings by masters of American art.

Why haven't you heard of these paragons before? Because they and their surroundings are all an elaborate fantasy, living out their gorgeous existence within the confines of a movie studio. Tom and Kate are the hero and heroine of *Ransom*, a thriller from Touchstone now being shot at several locations in New York City. Directed

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DESIGN DEFINES CHARACTER IN A NEW THRILLER
continued from page 36

MYLES ARONOWITZ

LOREY SEBASTIAN/TOUCHSTONE PICTURES

"There's a celebration of the working man," says Hallowell of the fictional Tom Mullen's art collection. FAR LEFT: A copy of a study for Thomas Hart Benton's panel *The Changing West* (1929) hangs above a Biedermeier commode from Karl Kemp. LEFT: Howard directs Gibson.

Warm colors and rounded edges "subtly begin to suggest something about the characters' disposition." BELOW: Details such as the Diego Giacometti–inspired hanging lamp and the cherrywood floors "help the actors feel they're *there*." Vases from John Rosselli; Donghia chair fabric.

by Ron Howard (*Apollo 13*) and starring Mel Gibson and René Russo, with a screenplay by Richard Price, the movie depicts a clash between the haves (the Mullens) and the have-nots—a gang of kidnappers who take Sean and hold him for ransom. The abduction is planned by a rogue cop (Gary Sinise) who resents the Mullens' money and glamour.

Though Tom and Kate may be perfect fictions, constructing a visual environment authentic to them as characters was a crucial factor in the creation of *Ransom*. The apartment is the main set for the film—about one-third of the action takes place in it—and its design is indispensable in telling the story and persuading the audience to believe in it. Neither Howard nor Brian Grazer and Scott Rudin, producers for the film, wanted the interior to look like anything that had previously been on screen. "We've seen rich people before," says Grazer, "but we haven't always seen their surroundings make them look likable and accessible. We didn't want the material things to be extreme or ostentatious—they had to have a warm, subtle quality. We wanted a contemporary look, but one that would steer clear of the coldness or glitz that you saw in so many interiors in the 1980s. The set had to reflect a self-made man who had picked out everything he owned very carefully. He and his wife have to seem down-to-earth—the audience must be able to sympathize with their plight."

MYLES ARONOWITZ

The setting for the story was shifted in order to feature a luxurious Manhattan apartment and the tensions swirling around it. "The characters were initially supposed to live in a country house outside of San Francisco," says Howard, "but we went for less predictable trappings. We moved

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DESIGN DEFINES CHARACTER IN A NEW THRILLER
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the story out of the idyllic house in the suburbs and placed it in the middle of the city, where we could heighten the sense of vulnerability and the immediacy of the media covering the crime." Notes executive producer Todd Hallowell, who has worked on six movies with Howard and Grazer, including *Parenthood*, *Far and Away*, *Backdraft* and *Apollo 13*, "Ron wanted a more exciting version of two different worlds colliding, because in New York one is pressed against the other every day. The rich and poor rub elbows all the time—they're forced to coexist."

Howard and Grazer stayed with several other veterans of *Apollo 13*, including production designer Michael Corenblith. After building Mission Control center in Houston for *Apollo 13* and a submarine interior for *Down Periscope*, Corenblith found this assignment refreshing. He didn't have to replicate a documented historical or technical site, and confecting a residential interior allowed him to be freer in his interpretation. "I try to find a visual key that unlocks the story," Corenblith says. "I look for a compelling and slightly offbeat visual take and try to create relationships that buttress the story dramatically. In this case, I had to convey the conflict of high and low society. For that high world, we wanted lavish expanses of space, because, especially in an urban situation, space denotes power. I also used natural, muted tones and textures and a palette of precious-metal hues—the color of money. For the low world, we chose harsh, glaring paint and built a warren of angles and dark rooms that would make the audience feel hemmed in."

To ground the Mullens' décor in actuality, Howard, Hallowell and Corenblith visited five or six Upper East Side apartments, and a residence that Rudin recommended provided the initial inspiration for the final design. Many of the original wall partitions had been removed, and the wide sweep of space was broken up only by an occasional group of furniture or island of wood paneling. Corenblith, who was a practicing architect before he got into the film business, also drew on the work of Frank Lloyd Wright and Eliel Saarinen, favoring their organic flow of space, natural materials and the play of wood tones against other surfaces.

The apartment had to be faithful to the story, believable to audiences and attractive on the screen, but if the floor plan didn't function cinematically, little else would matter. Although the design never had to accommodate residents, it always had to serve the camera. "In a sense, the camera is the client," says Hallowell, "because the set has to be designed so the camera can flow easily and dynamically through the space." Howard agrees: "The shape of the floor plan really lent itself to the Steadicam work I had in mind. There's a lot of room for the camera to roam."

Corenblith eliminated harsh edges by curving the walls and corners to suggest richness and sensuousness, but "rounding the shapes is good for framing and staging too," Howard observes, "and gave us opportunities to do things with a wide-angle lens. We also needed intimacy, so Michael came up with translucent glass doors to divide the spaces if necessary. They give us a lot of latitude, and they're much more visually interesting than solid doors because we can have shapes and silhouettes moving behind them. They can also slide into the walls when I need a larger space or have to crank up the intensity of the story through camera movement."

> The set's design is indispensable in telling the story.

"Lighting and windows are a paramount concern," Hallowell adds. "We had to make the windows and placement of the terrace believable. If you're going to have light falling on someone's face, you have to show the audience where it's coming from." Although some exteriors will be shot on a terrace on Fifth Avenue, scenes leading up to it will be filmed on the set, so a seamless passage from indoors to outdoors was required. Photographs were taken from the terrace and scanned into a computer. The images were printed on a 195-foot-wide roll of vinyl that hangs around the perimeter of the set like a gigantic shower curtain. The screen can be backlit to simulate day or night, and from the interior it is indistinguishable from the actual skyline.

Grazer, Rudin and Howard also concluded that any man of Tom Mullen's stature would have a substantial art collection, but they decided that contemporary painting was not quite right for the story or the design. They thought that the character would be skeptical of the boom-and-bust market of the 1980s and find it more prudent to collect American art of the recent past.

Accordingly, I was hired to assemble a coherent mix of paintings and sculpture by important American artists that could be copied from photographs in time for the studio's tight shooting schedule. (Real works of art could not be borrowed because the intense lighting would damage them and security could not be guaranteed.) After reviewing styles, schools and subject matter, Howard decided that the collection should range from about 1875 to 1950, and he chose early American modernism, Precisionism and depictions of America at work as its primary themes. These categories were congruent with the notion of a powerful man in control of his own destiny, and their crisp shapes and forms would register well on film.

With these strictures in mind, I visited private dealers and commercial galleries in New York specializing in late-nineteenth- to mid-twentieth-century American art. Among them were

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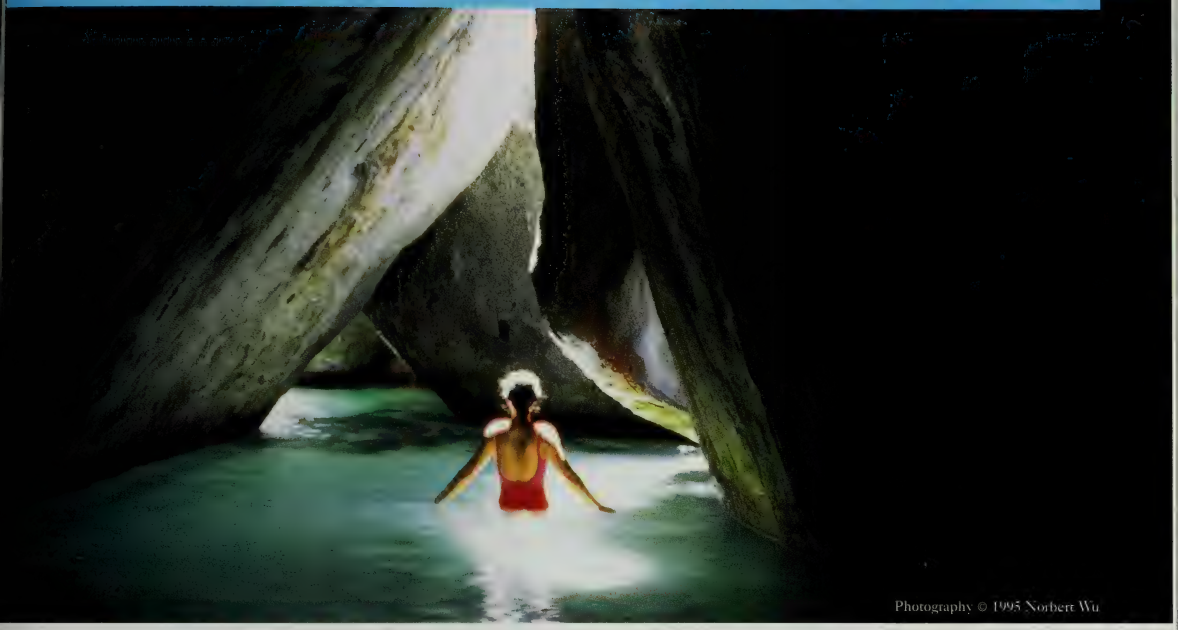

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DESIGN DEFINES CHARACTER IN A NEW THRILLER

continued from page 44

Hirschl & Adler, Richard York, Babcock, Linda Hyman, Forum and Berry-Hill. I also obtained images from the Addison Gallery of American Art, a small museum in Andover, Massachusetts, that owns superb works by Winslow Homer and Edward Hopper.

An initial group of about seventy-five paintings and sculptures was pruned to forty and presented to Howard and Corenblith, who selected about twenty for final consideration. These were later winnowed again, and the scenic artists who were painting the set made copies of characteristic works by Hopper, Homer, John Storrs, Arthur Dove, Thomas Hart Benton, Raphael Soyer, John White Alexander and Guy Pène du Bois. The pictures were executed in quick-drying acrylics, and modeling paste was kneaded into the surfaces to simulate the thickness and visible brushwork of oil on canvas. (Ironically, these facsimiles were framed by Troubetzkoy Paintings, which runs a flourishing copying business of its own; Troubetzkoy made the paintings for Martin Scorsese's *The Age of Innocence*, and when the director of the firm saw the job that the *Ransom* artists had done, he invited them to work for him.)

The furniture, fabrics, wallcoverings, appliances, accessories and a plethora of other design-related items were pulled together by Susan Bode, a set decorator who numbers among her credits *Big*, *Wall Street* and many Woody Allen movies. For all of her experience, contriving a sufficient elegance for the set constituted a challenge. "It's hard to do 'rich' on a budget," she says, "particularly an opulent contemporary interior. If your look is traditional, you can finesse it by using reproductions."

Although Bode rented some antiques and Oriental rugs from Newel Art Galleries and Central Carpet, the lengthy shooting period (roughly two months on the set) made it impossible to rent everything. With all kinds of purchases necessary, weeks of object hunting ensued, beginning in the D&D Building, where a large group of stores and services are congregated. "I spent days and days there," Bode says. "I always need everything yesterday, but almost everyone is willing to help. The dining room chairs came from Dakota Jackson, and someone there told me to go to Pollack & Associates, which I wouldn't have thought to check. We ended up getting most of our fabrics there."

Bode also scoured other antiques and contemporary furniture shops in New York City: Karl Kemp had a Biedermeier commode she could afford, and an inlaid sideboard from Arkitektura was a replica of one that Eliel Saarinen designed for his house in Bloomfield Hills, Michigan. But her concerns extended beyond creating high style at minimal cost. "The set has to be consistent with the characters," she says, "so I pretend I'm them when I'm buying things. The finished set should play like a waltz from room to room, but I also have to think that this is the Mullens' home when I walk in. If it's just a lovely-looking apartment, I've failed."

The production crew is pleased with the *Ransom* set because it embodies Ron Howard's vision of who his characters are. In Howard's words, "The place stands for affluence, but in an unpretentious way." Or, as Michael Corenblith puts it, "The design has a serenity to it, a certain kind of confidence." For Brian Grazer, the cumulative effect of such detailed perfectionism can't help but shape the film's overall impact. "With a movie set," he says, "so much time and effort go into something that is ultimately secondary to the development of the characters' lives and emotions, yet it has to be absolutely right. If it's not absolutely right, when things don't ring true, they undercut the characters' integrity. The only way to get the set right is to pay attention to all these microscopic decisions that don't seem like much. Because if they're wrong, even members of the audience who don't have a specific idea about how a character should live will instinctively discern the truth." □

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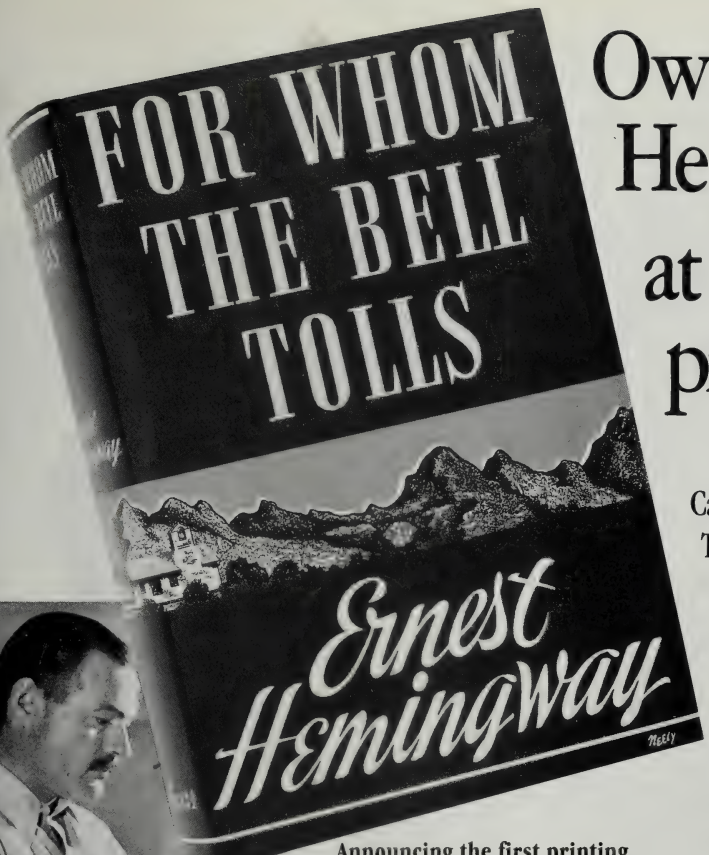

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COSTUME DESIGN: TRAVIS BANTON

DRESSING SCREEN LEGENDS OF THE 1930S

By William J. Mann

The designs of Travis Banton, Paramount's chief costumer and "king of fashion," dominated the screen through the 1930s. ABOVE RIGHT: The studio trumpeted his "important modern wardrobe" for *Angel*, which included Marlene Dietrich's brocaded tunic; one costume for the film cost the studio $8,000. TOP: A design for Dietrich in *Desire*. ABOVE: Banton costumed Ruth Taylor for her lead in the original *Gentlemen Prefer Blondes*.

It is a scene indelibly etched in the memories of generations of moviegoers: Marlene Dietrich emerging from the shadows in *Shanghai Express* (1932), the pains and triumphs of her life evident in her face. Lit from below, her appearance startles us.

But it is not just the enigmatic chiaroscuro of Dietrich's face that prompts such a reaction. When we first see her, as the debased siren of the East ("It took more than one man to change my name to Shanghai Lily"), she is wearing a black silk crepe dress, a black cloche of intricately woven feathers and a venetian-blind veil obscuring all but her lips. Around her shoulders is a boa of *coq* feathers, while strands of crystal beads dangle from her neck to her waist.

It is testimony to the genius of costume designer Travis Banton that the

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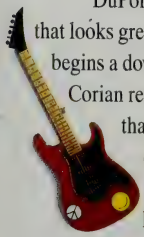

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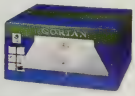

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DRESSING SCREEN LEGENDS OF THE 1930S
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splendor of the moment is not lost amid such a swirl of diverse and excessive elements. In less capable hands, Dietrich might have looked ridiculous. Banton, chief costumer at Paramount from 1927 until 1938, is considered (along with Adrian at MGM) the greatest of the designers of Hollywood's golden age. His was a touch that was highly individual: He found what was natural for his subject and went from there. Feathers and veils rested comfortably on Dietrich; they would have been incongruous draped over Carole Lombard.

Such intuition set Banton apart from other Hollywood designers. He had an uncanny perception of the human body's potential for its own unique artistry. Unlike Adrian, whose designs were meant to distract audiences from Norma Shearer's off-kilter face and Ann Harding's sloped shoulders, Banton exploited the innate characteristics of his leading ladies. A colleague would later remark: "Carole Lombard was just a tootsie when she came to Paramount, but [Travis] saw things in her even she didn't know she had."

Never as flamboyant or as headline grabbing as other designers, Banton left a legacy that was nevertheless profound. "He was an enormous influence on me," says Miles White, the Tony Award–winning designer for *Bless You All*. "No one has ever been quite able to match his sense of style."

"I learned everything from him. Travis gave me more responsibility than I ever had," legendary designer Edith Head, an early Banton protégé and his successor at Paramount, would say in tribute. "Working for [him] was the kind of training you couldn't get any place else, in any school in the world."

He began auspiciously enough. As Banton worked on more than 160 films, but his career foundered due to his mercurial temper and his disappearances on three-day drinking binges. "No one dared oppose Banton about anything," said his protégé Edith Head. ABOVE LEFT: His 18th-century-style living room in the Hollywood Hills mansion he designed. ABOVE: The dining room.

BELOW: In the "playroom," pale green draperies and a mural of California foliage created an environment "typical of the hospitality the . . . designer lavishes upon his friends," as the studio put it.

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DRESSING SCREEN LEGENDS OF THE 1930S
continued from page 54

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In less capable hands, Dietrich might have looked ridiculous.

a designer for the prestigious New York fashion house of Madame Frances, he created the wedding dress that Mary Pickford wore when she married Douglas Fairbanks in 1920. This association with Hollywood royalty brought about his Paramount contract, but Banton had always been destined for greatness. Born in Waco, Texas, in 1894, he attended Columbia University and New York's Art Students League. In World War I he served aboard a submarine chaser, but after the armistice he was immediately snatched up by Lucille, the most famous couturier of the period, and then by Madame Frances.

A strict division of labor existed in the design departments of the Hollywood studios in those days. Star designers worked solely on star actresses. Costumes for the male stars usually came from the wardrobe department, and supporting players and extras often had to supply their own clothes. Little thought was given to integrating the costumes of a film, making sure they all worked together and were structured around a unifying theme.

Banton changed that. While keeping his focus on such silent-screen beauties as Clara Bow, Leatrice Joy and Pola Negri, he strove for a cohesive look to a film's costumes, just as an art director designs sets to enhance the story and characters. Banton's artistry reached its pinnacle in the early talkie era with the Dietrich films, including the classics *Morocco* (1930) and *Desire* (1936). He was as much responsible for creating her cinematic persona as were director Josef von Sternberg, cinematographer Lee Garmes and the indomitable lady herself.

Banton also designed for the other Paramount stars, such as Lombard, Claudette Colbert and Mae West. Although he dressed Lombard and Colbert with imagination and restraint, Banton knew that West was different. "Diamonds—lots of 'em," he ordered, as well as huge hats, boas, fox stoles and tight sequined gowns to show-

"He knew what the character ought to look like but also understood what an actress was happiest wearing," said Merle Oberon. Dietrich so prized her Banton originals that she once refused to loan her white top hat and tails to the Metropolitan Museum. "I still wear them in my act," she insisted. ABOVE: The designer on his white stucco balcony.

continued on page 62

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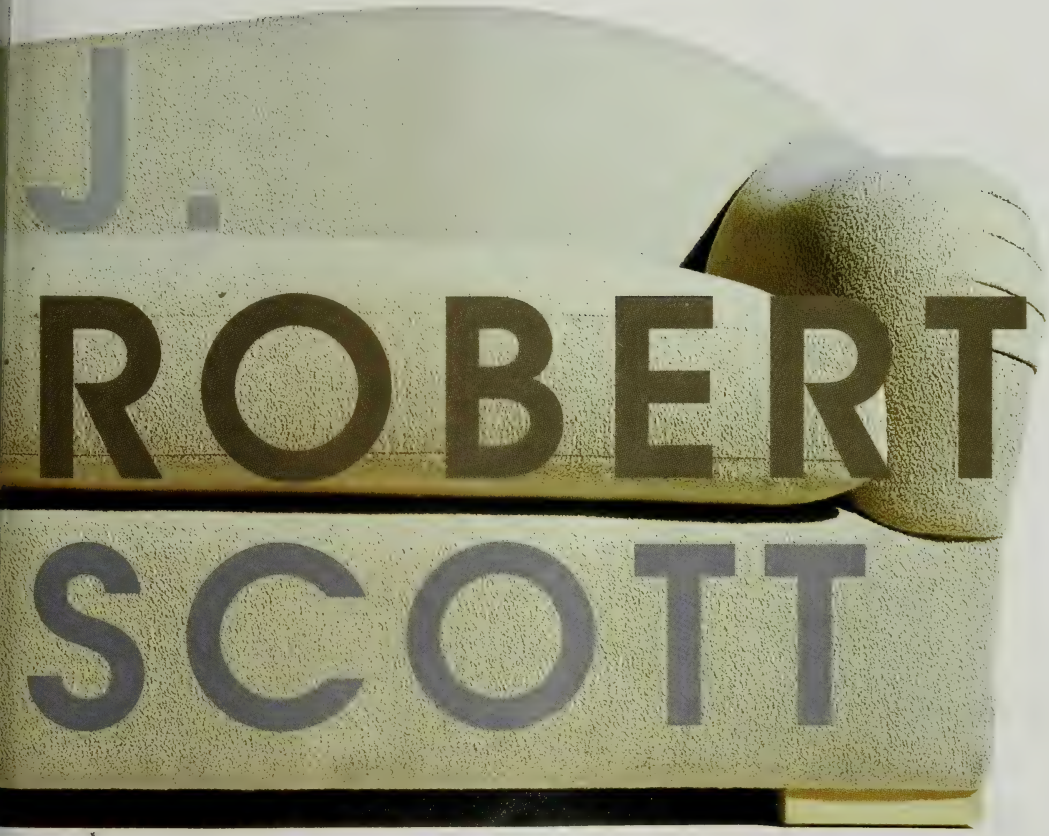

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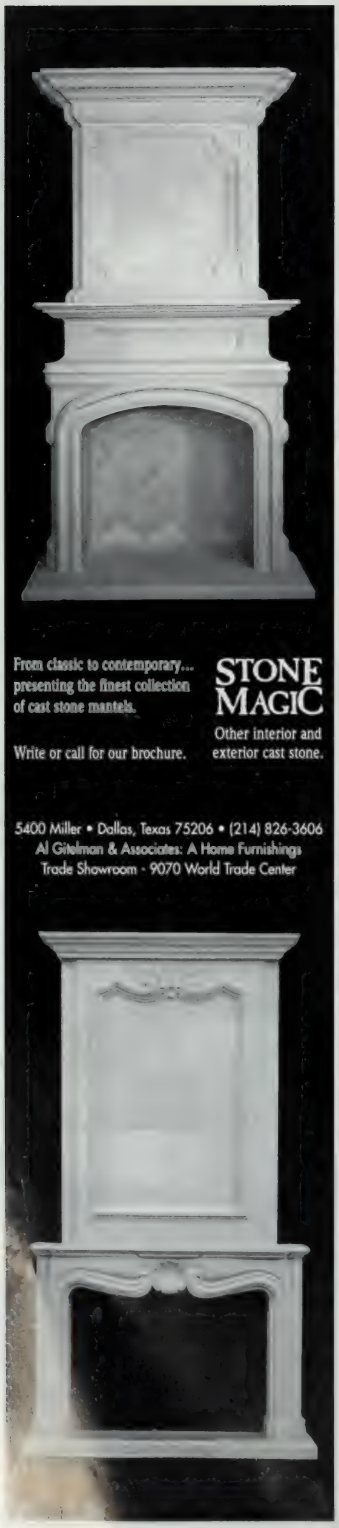

DRESSING SCREEN LEGENDS OF THE 1930S
continued from page 58

case her hourglass figure. For Dietrich, sublimity; for West, camp. Both stars would remain indebted to Banton for helping them achieve their signature styles.

Such instinct and perception could also be found in Banton's overall design for living. While he never moved between costuming and set design, as some designers did (notably Cecil Beaton and Cedric Gibbons), he spent a fortune designing his own home, a magnificent showplace in the Hollywood Hills. Invitations to one of Banton's intimate dinner parties were coveted in the 1930s, and his elegance—a marked change from the high-flying parties of the Roaring Twenties—set a new standard for Hollywood society. "No more than six 'swells' at one time," Banton insisted.

His residence reflected his style: tasteful and deliberate, a mix of the old and the new. Sun porches and patios surrounded the white stucco mansion. The living room was furnished in eighteenth-century style, with midnight-blue-lacquered walls and period paintings and large mirrors overlooking antique chairs and ornamental tables. Crystal chandeliers and clocks adorned the room much as feathers and beads adorned Dietrich in film, striking a careful balance with other, widely disparate elements.

In fact, Banton created his house and Dietrich's screen image at around the same time, and both are monuments to his finely trained eye and unerring judgment in matters of style. If the adornment of his living room evoked the elaborate costumes of *Shanghai Express*, Banton's "playroom" —where he entertained his guests —was much more akin to Dietrich's *The Devil Is a Woman* (1935), in which the designer made use of diagonal lines and oddly juxtaposed shapes. In that film, Dietrich's hat is cocked at a saucy forty-five-degree angle. She wears black satin ruffles on her dress, lace panels on her stockings, combs in her hair—a riot of textures and contours. Likewise, the playroom presented a convergence of perfectly balanced elements.

Murals of palm trees contrasted with sharp-cornered bridge tables and soft, plush chairs. Fresh ivy trailed over the mantel, while pale green chintz draperies complemented the flowered chintz of the sofas.

Though Banton managed to keep his work from ever veering too far into excess, he was not as fortunate in his personal life. Always a heavy drinker, he began drinking even more as his fame grew. Convinced that Paramount needed him more than he needed the studio, he would disappear for days, often leaving Edith Head to finish preparations for a film. He complained that he would rather freelance and work on collections, as his friend and former Paramount colleague Howard Greer was doing. For a long time the studio tolerated his behavior, giving in to high salary demands and long European vacations. In 1938, however, having weathered one too many crises, Paramount decided not to renew his contract and replaced him with Edith Head.

Banton's later career was spotty. He found some success designing collections with Greer, and he worked for both Fox and Universal, creating memorable costumes for Alice Faye in *Lillian Russell* (1940) and Joan Fontaine in *Letter from an Unknown Woman* (1948). But the days when Banton's designs set the fashion industry's trends, when women bought dresses so they could look like Dietrich or Lombard, were long since over. When Travis Banton died on February 2, 1958, at the age of sixty-four, he had been hoping for a splashy return: collaborating with the designer Marusia on the costumes for *Auntie Mame*, starring Rosalind Russell.

Yet he remains a giant: a man of style and grace, of sharp eye and preternatural insight, a master of that particular, precarious balance between taste and extravagance that made Hollywood's golden age so remarkable. □

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ARCHITECTURE: RICHARD NEUTRA'S HOLLYWOOD

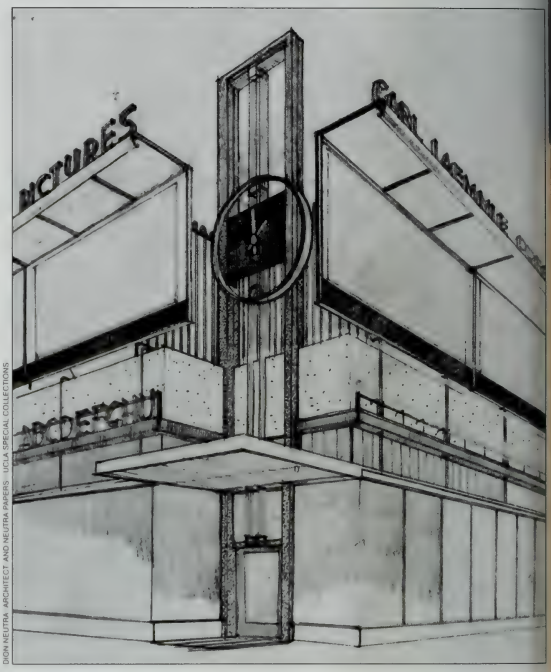
A MODERNIST ETHOS IN THE LAND OF EXCESS

By Thomas S. Hines

Throughout its history as both a place and an idea, Hollywood has evoked a spectrum of images: as the generator of significant art and as the purveyor of meretricious glitz. The same range of images has characterized, not surprisingly, the values and tastes of the people who have shaped the industry—from moguls and actors to writers, composers and craftsmen. While many "homes of the stars" have gravitated toward a conservative historicism and to what sociologist Thorstein Veblen called "conspicuous consumption," others have exemplified an adventurous commitment to the elegant simplicity of the modernist avant-garde.

Hollywood's underrecognized penchant for modernism has indeed run counter to popular notions of movieland taste as reflected in such Hollywood novels as Nathanael West's *Day of the Locust*. There, Tod Hackett, the painter and set designer, observed the scene as Vine Street turned into Pinyon Canyon, where "not even the soft wash of dusk could help the houses. Only dynamite would be of any use against the . . . Samoan huts, Mediterranean villas, Egyptian and Japanese temples, Swiss chalets, Tudor cottages, and every possible combination of these styles. . . . On the corner of La Huerta Road was a miniature Rhine castle with tarpaper turrets pierced for archers. Next to it was a highly colored shack with domes and minarets out of *Arabian Nights*. . . . Both houses were comic, but he didn't laugh. . . . Few things are sadder than the truly monstrous."

One of the most gifted modernist architects to work in 1930s Hollywood was Richard Neutra (1892–1970), who was born and trained in imperial Vienna and who reached



DION NEUTRA, ARCHITECT AND NEUTRA PAPERS · UCLA SPECIAL COLLECTIONS

Many of architect Richard Neutra's major designs of the 1930s had film industry ties. ABOVE: The *Los Angeles Times* predicted correctly that his 1932 Universal-International Pictures office building would become "one of the showplaces of Hollywood."

MARC WANAMAKER/BIGSTOCK ARCHIVES

RIGHT: Actress Anna Sten, in the living room bay of the house she and her husband, director Eugene Frenke, built in Santa Monica Canyon, was an early Neutra patron. ABOVE: The composition of their 1934 house is more vertical than other Neutra residences.

continued on page 68

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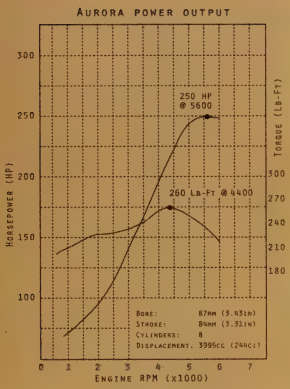

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A MODERNIST ETHOS IN THE LAND OF EXCESS
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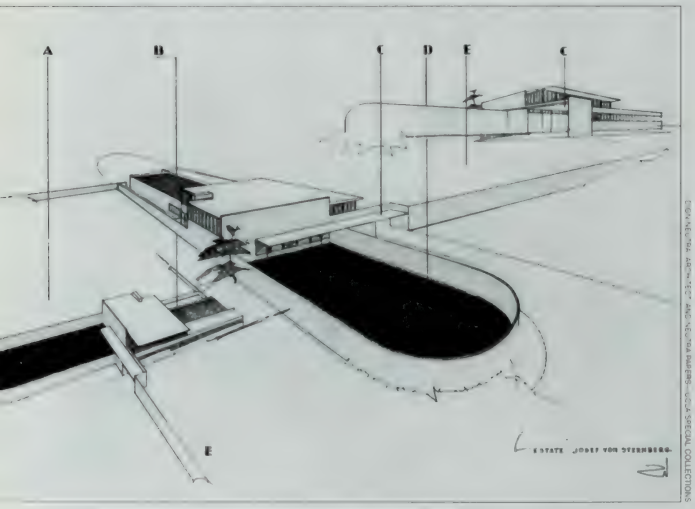
Los Angeles in 1925, after a Wisconsin apprenticeship with Frank Lloyd Wright. Despite acclaim for his radical Lovell House (1927–29), a Los Angeles variant of the incipient International Style, Neutra, in the early 1930s, had little work in his adopted city and considered moving to New York, Chicago or San Francisco, where prospects seemed better. In 1931 his wife, Dione, in a letter to a friend, lamented that "this life of no work is very hard on Richard. He is very busy always, but nothing which brings in any money." She had come to "realize more and more that we do not know anyone of importance here; it is such a strange town."

Yet, after the resuscitation of Neutra's practice almost immediately following that period, the "strange town" held them for the rest of their lives. In retrospect it is difficult to imagine his style developing anywhere else or to imagine twentieth-century Los Angeles without his contribution. It is equally hard to envision his success without the patronage of several crucial Hollywood commissions. That such

MARC DOMMANGET BIGON ARCHIVES

Neutra's most celebrated "Hollywood" house was designed in 1935 in the largely undeveloped San Fernando Valley for Austrian émigré director Josef von Sternberg (above, on the set of *The Scarlet Empress* in 1934). Their personalities would later collide, but early on the two sat up all night discussing their respective worlds of film and architecture and how they could relate their visions to the design of the house.



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LEFT: Neutra's perspective drawing of the now demolished von Sternberg house emphasized the striking aluminum wall that encased the front patio. BELOW: The series of juxtaposed aluminum rectangles stood in geometric contrast with the shallow reflecting pool. Designed to hold fish and water lilies, the pool was, according to von Sternberg, "described by the uninvited as an insurmountable moat."

support should come from an industry that thrived on the country's needs for escape and elevation was fitting.

Neutra's first major Hollywood project was a multiple-use building (1931–32) for Universal-International Pictures at the then fashionable intersection of Hollywood and Vine. Universal's offices covered the entire second floor over the shops and restaurant; above them rose the structure's most noteworthy features: a dramatic corner clock tower and two rows of huge, integrally attached billboards advertising the studio's new releases. To create a consistently abstract modernist pattern, Neutra insisted that only one movie be featured at a time and that the line of juxtaposed billboards be identical (*Frankenstein, Frankenstein* . . .). This not only had a greater impact to the film being featured but inte-

MICHAEL STUDIO COURTESY THOMAS S. HINES

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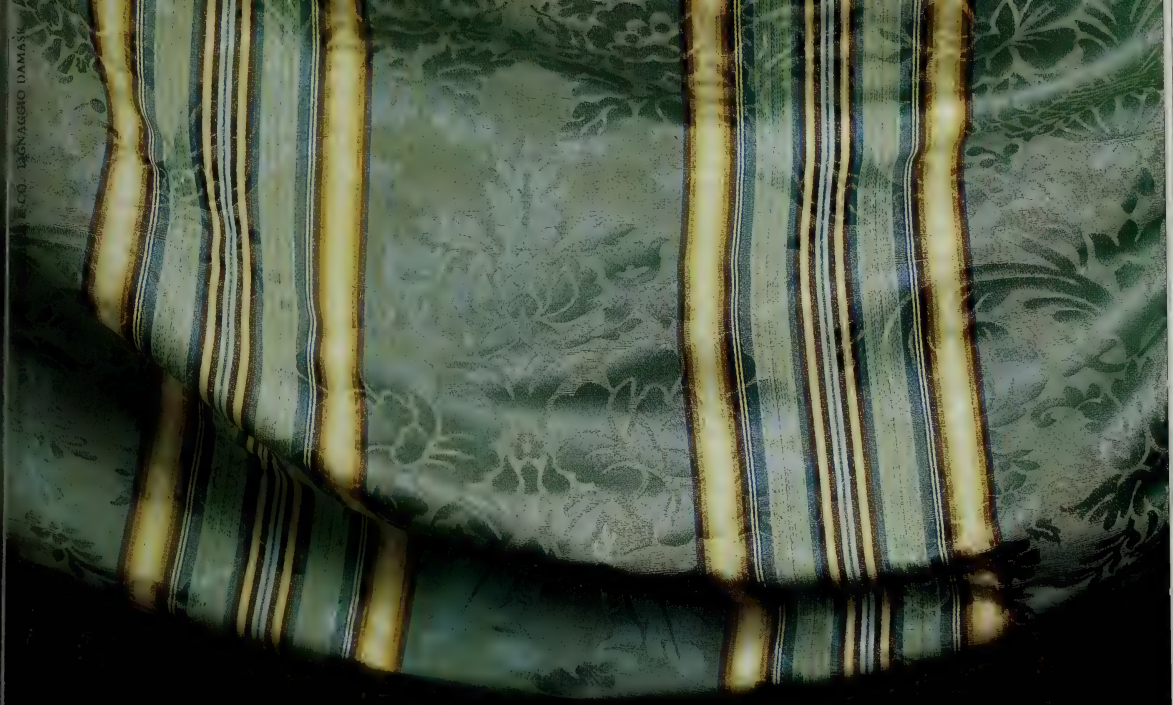

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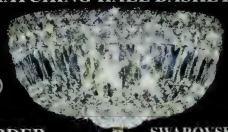

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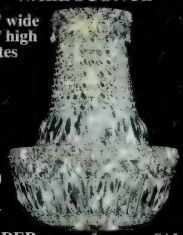

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A MODERNIST ETHOS IN THE LAND OF EXCESS
continued from page 68

Hollywood's penchant for modernism has run counter to popular notions of movieland taste.

The 1937 Strathmore Apartments in Westwood was Neutra's first foray into speculative development, signifying a degree of solvency after years of financial hardship. The Strathmore was attractive to celebrities because of its privacy and design: After initial misgivings, actress Luise Rainer (left, with Neutra in her apartment) "felt attracted more and more" to the architect's brand of modernism. BELOW: The eight flats step back in a siting strategy that emulates pueblo construction.

grated the billboards with the building's ribbon windows. In the 1950s, ironically, the structure was "modernized" into a Howard Johnson's restaurant; today, only one of the shops and the stunning rear fenestration patterns have survived.

After the 1929 Lovell House, the first large residence that Neutra designed was for actress Anna Sten and her husband, director Eugene Frenke. Samuel Goldwyn had imported the Russian-born Sten to be his studio's rival to Greta Garbo and Marlene Dietrich. Though Sten never became the "Russian Garbo," she and her husband built one of Neutra's most distinguished houses. Initially it was Frenke who wanted a modern house and decided that Neutra was the best architect on the scene; Sten apparently embraced her role as modernist patron more slowly and skeptically.

The couple acquired a spectacular lot overlooking the Pacific in the still rugged and underpopulated Santa Monica Canyon. To maximize views from the broadly glazed living areas, Neutra sited the white stucco house with its silver-gray trim at the base of a steep hill at the rear of the property. The large rectangle was textured by attached porches and pergolas and by a curving bay in the living room that Neutra, in the German manner, labeled a winter garden.

It was likely Sten's need for color and drama that resulted in mauve-and-green-tiled baths and high French doors. The doors, unique in Neutra's work, opened to a terrace paved in craggy flagstone. This also was not a characteristic of the International Style and may have been the architect's California homage to his mentor, Wright. Though it was later compromised by a huge apartment building that aggrandized the cliff above it, the 1934 Sten-Frenke house remains one of Neutra's finest achievements.

Neutra's most famous Hollywood house was for the Austrian émigré director Josef von Sternberg, best known for his films, and relationship, with Marlene Dietrich. It was built in 1935 in the then rural San Fernando Valley. "I selected a distant meadow," von Sternberg recalled, "in the midst of an empty landscape, barren and forlorn, to make a retreat for myself, my books, and my collection of modern art. . . . I chose a comparatively unknown (at the time) architect to carry out my ideas of what a house should be."

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continued on page 76

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A MODERNIST ETHOS IN THE LAND OF EXCESS
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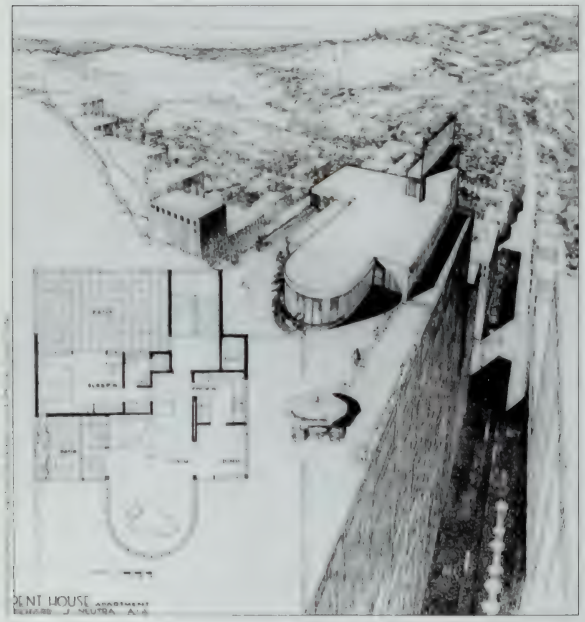
looked out onto a rooftop reflecting pool and led to a picture gallery balcony surrounding the double-height living/dining room. The first level also included a studio, kitchen, servants' rooms and garages—one for regular cars and another for the Rolls-Royce—behind which lay a specially planned room for the owner's exotic dogs.

To reflect and complement von Sternberg's personal and programmatic idiosyncrasies and to enliven the otherwise simple, orthogonal industrial façade, Neutra designed, in the best cinematic manner, a series of remarkable "special effects" that extended the house into the landscape. The most significant of these was a technically advanced sprinkler system placed around the curving aluminum wall enclosing the front patio off the living room that could produce a variety of effects, from a gentle mist to a battering rainstorm. Surrounding the wall—which gave the house its streamlined identity—and, in broken stretches, the entire house, was a shallow moat or reflecting pool for fish and water lilies. Neutra quipped later in his autobiography that the water should be "supplemented by electronic devices" to create a charge. He wrote, "The idea was that while the producer . . . was sleeping late in the morning, his Persian chauffeur would, before breakfast, remove from the moat any bodies accumulated during the night."

Further exaggerating the relatively small size of the house was a long, high aluminum partition wall that surged from the west façade, dividing front and rear gardens. A ship's searchlight over the porte cochere, along with the moat and front wall, imparted a wittily nautical atmosphere to the scene. The moat and walls were also a sly dig at the historicist fortresses of other members of the Hollywood nobility.

During World War II the house's shiplike character attracted the U.S. Air Corps, which used it as a mock-bombing target. The zooming planes, among other factors, prompted von Sternberg to sell his modernist castle: It passed through several hands before the novelist Ayn Rand acquired it. In 1971 a developer bought the property and quickly demolished the house—moat, Rolls garage, imaginary rain and all.

In 1938, a few hundred yards from the Sten-Frenke house, Neutra designed a handsome dwelling for director Albert Lewin, whose Surrealist films *The Picture of Dorian Gray* and *Pandora and the Flying Dutchman* would eventually earn him a cult following. Lewin was, as a critic observed, "one of the small number of Hollywood literati . . . who wished to raise the cultural level of pictures." He was attuned to



Some of Neutra's designs for his Hollywood clients went unbuilt. ABOVE: Intermittently throughout the 1930s Tyrone Power considered building a penthouse apartment; the architect's drawing, however, illustrating the type of sweeping curve that he favored during that period, is all that resulted from the discussions.

RIGHT: In 1938 Neutra used curving, streamlined elements in the Santa Monica beachfront house of director Albert Lewin. The stucco-clad structure features views from the expansively glazed rooms as well as from an elliptical balcony atop the living room bay.

LUCKMAN, ST

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RICHARD NEUTRA'S HOLLYWOOD
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the other visual arts as well and had a great collection of the Surrealist masters Max Ernst and Man Ray and of such French primitives as Henri Rousseau. Lewin knew the Sten-Frenke and von Sternberg houses and commissioned Neutra to give form to his own modernist commitments.

The house, of white stucco with navy-blue trim, was built on a long, narrow slice of beachfront slightly north of the Santa Monica Pier. It offered sweeping views of the ocean from the living and dining rooms on the first floor and from the upstairs bedrooms, where Neutra placed a balcony above the elliptical living room bay.

In the 1960s, after the Lewins had returned to New York, the house was acquired by Mae West, who allowed her pet monkeys to use it as a menagerie. It continued to deteriorate until it was restored for a later owner by Gwathmey Siegel & Associates (see *Architectural Digest*, October 1983).

Neutra built the 1937 Strathmore Apartments in Westwood himself as a speculative venture and design adventure. A midcentury modernist updating of prehistoric Southwest Indian pueblo forms—as well as the early-twentieth-century garden court apartments of Irving Gill—the Strathmore units, with their separate openings onto a terraced, central garden, offered avant-garde design with a measure of privacy not known in older, monolithic apartment houses.

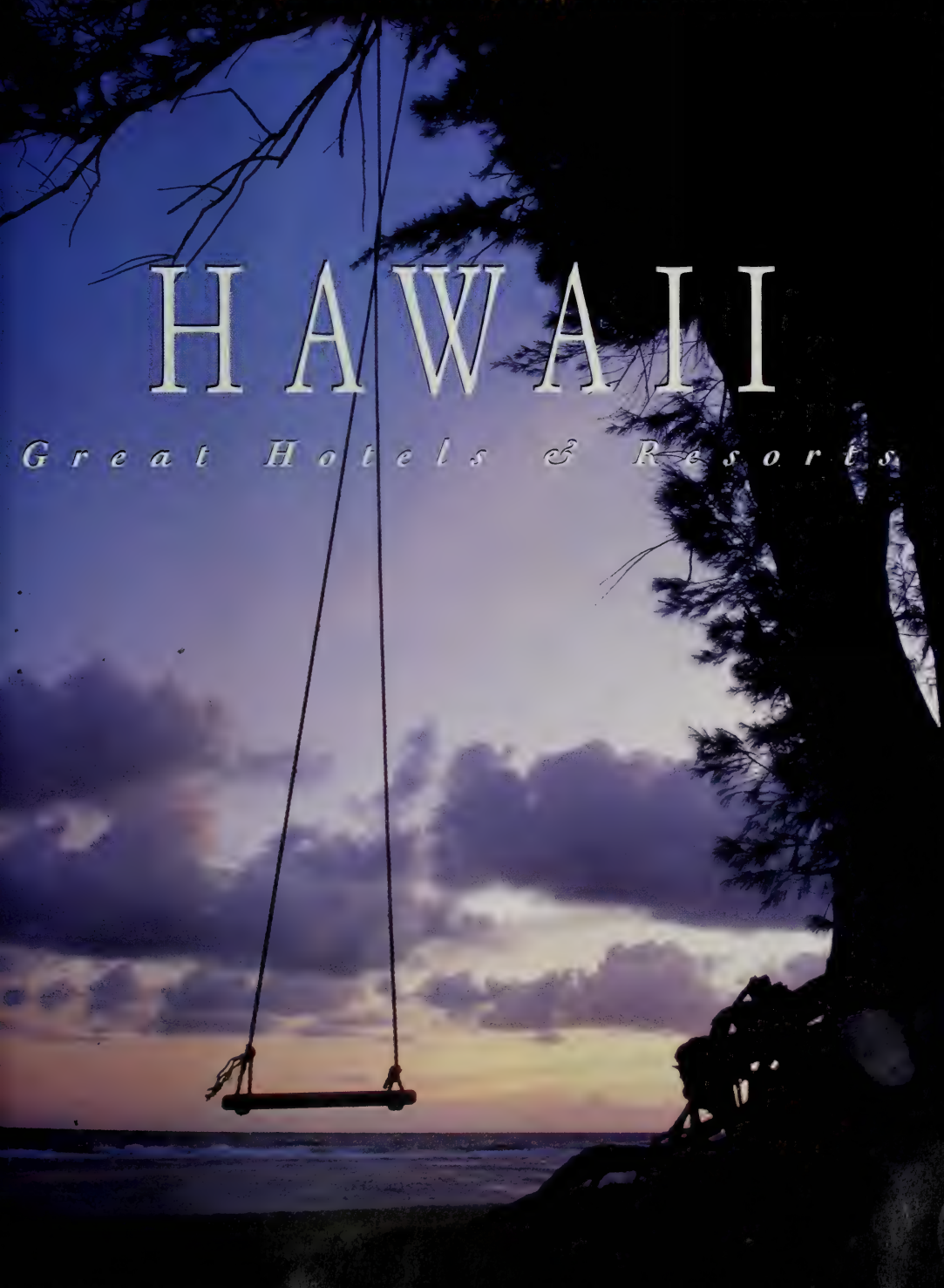
The Strathmore attracted an impressive roster of Hollywood celebrities as tenants. Orson Welles and Dolores Del Rio, according to Dione Neutra, rented a unit high and at the rear of the cluster as a trysting hideaway for their ultimately not-so-secret affair. Lilly Latte, the longtime companion of director Fritz Lang, valued her Strathmore apartment as a private retreat from the demanding social swirl of Hollywood. Lang was not to disturb her there.

After separating from her husband, playwright Clifford Odets, the Oscar-winning Austrian actress Luise Rainer moved across the court from Welles and Del Rio. In 1938 Rainer confessed to Neutra that "I, myself, was one of those who intensely hesitated to live in one of those modern houses, believing that one could never feel warm and at home inside of them. Bit by bit, I came closer to such modern places, just like one comes to examine a wild animal, with jitters and a certain curiosity. In the process the revelation came. . . . The clearness, the long lines of windows which allow the light to come in and the eye to rove out far, far, all of this gives you a strange feeling of happiness and freedom."

Not all of Neutra's Hollywood designs were realized. One unbuilt commission was his suave penthouse for Tyrone Power, who pursued the idea in conversations with him off and on throughout the 1930s. The only surviving evidence of the fantasy is an undated, unannotated drawing in the Neutra Archive at UCLA. Neutra's architect son, Dion, has spoken of his father's wry surmise that the film idol used the recurring architectural discussions as a form of therapy between marriages and love affairs. As such, they constituted—like aspects of Neutra's built designs—that Hollywood staple: the stuff of dreams. □

HAWAII

Great Hotels & Resorts



MAUNA LANI BAY
Hotel and Bungalows

A spectacular ocean-front setting, diversity of accommodations, and the finest hospitality in Hawaii are just a few of the exceptional amenities at the award-winning Mauna Lani Bay Hotel and Bungalows.

The Big Island's only AAA Five Diamond Hotel is situated on the breathtaking Kohala Coast. This luxurious resort offers you your choice of spacious rooms, suites or ocean-front bungalows. Sybarites and sports enthusiasts alike will enjoy an array of recreational activities, including championship golf at the home of the Senior Skins game, tennis, sailing, scuba diving, and a myriad of other water sports, along with the hotel's superb spa facility.

Mauna Lani Bay Hotel also caters to its younger guests with two programs specifically designed for the holidays and summer. Children 12 and under will love Camp Mauna Lani Bay with its private kids' whirlpool spa. For teens 13-17 there's the Eco-Teen Adventure Program, offering supervised day-long wilderness hikes, moonlit reef walks and a variety of recreational activities just for teens.

Enhancing the aura of ultimate comfort at Mauna Lani Bay Hotel are the cool, quietly luxurious accommodations. All rooms offer a private lanai that opens to a glorious ocean view or to lush tropical gardens with ancient fish ponds. Of course, for the ultimate in decadence, Mauna Lani Bay bungalows offer five spectacular private dwellings which epitomize the most luxurious vacation retreat ever imagined. The bungalows each offer a private swimming pool, full bars, two master bedrooms each with private whirlpools and baths, as well as 24 hour butler service on a beautifully unspoiled beach.

For those of you with gourmet tastes, the award-winning Canoe House restaurant offers some of the finest dining in the islands. In fact, Mauna Lani Bay Hotel hosts, in July, the annual epicurean extravaganza, "Cuisines of the Sun," featuring internationally acclaimed chefs from around the country.

For more information about Mauna Lani Bay Hotel and Bungalows, contact your travel planner or call us direct (800) 327-8585.

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Designed by architect Jose Luis Esquerra, the Kea Lani Hotel greets visitors, by day, with a collage of subtle colors that delight the eye. White domes and opaline walls stand stark against a brilliant tropical sky and sprays of pink and orange bougainvilleá spill over balcony rails. Below, an expanse of blue-green grass works its way down to Polo Beach, merging into a palette of tropical colors.

As evening approaches, the property assumes a romantic pose. Flickering torch-light shimmers across ponds and pools. The air is cooler and more refreshing as diners stroll along the walkways to the Kea Lani Restaurant. Blue striped cloth cabanas that hours before sheltered guests from the noonday sun stand open and empty, sentinels before the evening sky.

The property was selected in 1994 and again in 1995 by Condé Nast Traveler readers as one of the world's great vacation resorts. Using uncomplicated lines and soft curves, architect Esquerra captured the grace of a Maui landscape in a bright and airy structure. Like a shaded veranda on a summer's afternoon, Kea Lani invites you to linger awhile and "talk story."

Lingering, in fact, is an art at Kea Lani. While neighboring properties move at a frantic pace, Kea Lani cultivates an air of unhurried leisure and tranquility. Here, peace and privacy are prized above all commodities. By the pool, on the beach, in the suites or villas, guests indulge in the pursuit of serious relaxation, lounging in the luxury and letting the pressures of the outside world drop away. The resort's insistence on privacy plus a dedication to quality and service make it a favorite jaunt for discerning guests from around the world. For more information call (800) 79-VILLAS.

LANA'I:
The Island Less Traveled

Not far from the island of Maui lies an island paradise that beckons those who seek luxury and adventure off the beaten track. The secluded island of Lana'i with its sweeping vistas, Cook Island pine forests, rugged trails, isolated beaches, historic ruins, and warm Pacific waters, is the ideal spot to shed urban woes and regain a sense of inner tranquility.

Whether hiking a pine-studded mountain ridge, snorkeling with technicolored fish in a marine-life sanctuary, or exploring the charming plantation-style flavor of Lana'i City, the island's only town, you'll be enchanted by Lana'i and all of its natural and cultural offerings. Armed with just a jeep, a map, and a sense of curiosity, visitors can uncover many historical sites, including petroglyphs, old fishing villages, shipwrecked beaches, and unique geological formations such as the boulder-strewn Garden of the Gods at Kanepu'u.

Guests can choose from the island's two spectacular and contrasting hotels, the seaside Manele Bay Hotel or the upcountry Lodge at Koele, when making Lana'i their island home. Both have been honored with prestigious international awards, including ranking by Condé Nast Traveler readers as among the world's "Top Ten Tropical Resorts."

Photo: Mary E. Nichols

The Manele Bay Hotel overlooks the white strand of Hulopo'e Beach, Lana'i's most impressive beach. The opulent 250-room hotel blends the architectural styles of old Hawaii and the Mediterranean with its arcaded loggias and wide sloping roofs. Well-appointed guest rooms with Asian accents and private lanais enjoy views of the Pacific, Lana'i's dramatic coastline, and tropical gardens enhanced by streams, ponds, and waterfalls.

Activities at the Manele Bay Hotel include watersports, such as swimming, snorkeling, scuba diving, sailing, deep sea fishing, and whale-watching (in winter). Guests can also enjoy tennis or indulge in the various treatments available at the Manele Spa.

For golfers, the Jack Nicklaus-designed Challenge at Manele, is one of Lana'i's two championship courses. The 18-hole, par 72,

7,039-yard Challenge boasts unencumbered vistas of the ocean from every hole.

Guests can also challenge their prowess on the Experience at Koele, designed by renowned professional golfer Greg Norman and course architect Ted Robinson. Set in Lana'i's central highlands, the par 72 mountain layout boasts panoramic views of the island and a dramatic 250-foot elevation drop from tees to green on the signature 8th hole. Both courses offer a professional staff for consultation, clinic, and private lessons, as well as club houses with logo shops and restaurants.

Also situated upcountry, the 102-room Lodge at Koele is one of Hawaii's rare inland hotels. Reminiscent of a fine country estate, it features high-beamed ceilings, natural stone fireplaces, and a unique collection of Pacific art as well as Japanese and Hawaiian hillside gardens, an orchid conservatory, and countless reading nooks. Guest rooms are appointed with plantation-style furnishings, delivering country elegance with tireless attention to detail. Afternoons are spent enjoying genteel pursuits, such as croquet, lawn bowling, garden strolls, or even complimentary high tea. The more adventurous can set out for hiking or mountain biking along rugged trails or exploring Lana'i's untouched scenery on horseback.

For those who admire the Lodge's setting but whose visits on the island seem ever too brief, the Residences at Koele make it possible to call Lana'i home. Designed by Arnold Savrann, AIA, and decorated by Mary Philpotts, ASID, both the Villas at Koele and the single-family homes of Pu'ulani Ridge echo the Lodge's style and design motifs, incorporating such distinctive features as sloping roofs, stone fireplaces, and octagonal rooms.

As Lana'i residents, home buyers can enjoy all of the resort's amenities and services, including the renowned Lana'i Visiting Artist program, which offers guests and residents intimate encounters with internationally-acclaimed writers, film makers, musicians, chefs, and fine artists at both the Lodge at Koele and the Manele Bay Hotel.

Whether seeking a romantic honeymoon hideaway or a special golf adventure, Lana'i offers something special for everyone. For room reservations or more information, call the Lana'i Company at 1-800-321-4666.

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But, if landscaped greens are calling you, championship golf at Ka'anapali's North and South Golf Courses offer 36 challenging holes and sweeping views of the surrounding Pacific Ocean and the verdant West Maui Mountains.

Dining in style at The Westin Maui includes eight restaurants and lounges presided over by Executive Chef Tylun Pang and his team of experts. Culinary pleasures include the finest seafood on Maui at The Villa, to island specialties at the open-air setting of Cook's at the Beach, featuring a lively Aloha show six times a week.

If you've always dreamed of a romantic wedding in paradise, Maui's one and only Director of Romance is available to make your dream a reality.

The resort's accolades include Condé Nast Traveler's Top 25 Tropical Resorts in the World Award, Successful Meeting's Pinnacle Award, and Meetings & Conventions' Gold Key Award. For more information call (800) 228-3000.

MAUNA KEA RESORT

Hapuna Beach Prince Hotel ~ Mauna Kea Beach Hotel

The Mauna Kea Resort is graced with two world class hotels. Each bringing its own character and charm to this glorious Big Island destination. Opened in August of 1994 the Hapuna Beach Prince Hotel is the newest addition to the long established Mauna Kea Resort. The low rise, curvilinear structure tops the bluffs directly fronting Hapuna Beach, rated one of the best beaches in the United States by Condé Nast Traveler.

Every one of the 350 rooms and suites focuses on a view of Hapuna Beach and the ocean from private lanais. For extraordinary comfort, service and privacy, the Hapuna Suite comes with its own driveway and porte cochere. This wonderful hideaway house has three bedrooms, full service kitchen, living room, dining room, butler service and a private swimming pool.

The Hapuna Beach Prince Hotel prides itself on a friendly, caring staff long acquainted with local traditions.

One of the most eagerly anticipated restoration projects is complete—the classic 310 room Mauna Kea Beach Hotel. As in the past, it combines impeccable service with gracious grandeur.

Much of the hotel's look and feel spring from the vision of Laurance Rockefeller, who built the original resort over 30 years ago. The restoration's theme-restating the Art of Hawaiian Elegance-expresses the desire to recapture the essence of the hotel as it was in the beginning.

Laurance Rockefeller carved his dream of a magnificent hotel and golf course into a lava field overlooking a pristine, crescent-shaped beach. In December 1995, the Mauna Kea Beach Hotel, what became the manifestation of that vision, once again opened its doors to valued past guests as well as a whole new generation of travelers. For more information, call your travel planner or 1-800-822-6060.

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DESIGNING FILMS: ANTON GROT

RECALLING A MASTER OF VISUAL STYLE

By Michael Webb

"The primary purpose of set designing is to establish the mood of the story," asserted Anton Grot (1884–1974), who art directed more than 80 films for Warner Bros. in the 1930s and 1940s. ABOVE LEFT: Grot, in 1938, works on a set model of a Mexican village for *Juarez*.

ABOVE: Sharp angles accentuate the action in one of Grot's charcoal sketches for the film *Captain Blood*, which made Errol Flynn a star. LEFT: Grot suggested a high camera angle in a drawing for *The White Angel* to add depth to Florence Nightingale's hospital ward.

In a succession of Warner Bros. swashbucklers, Errol Flynn leapt from the rigging at the head of a pirate band, crossed swords with villains, sparred verbally with his queen and rescued damsels in distress. The highlights of those movies were designed and choreographed by Anton Grot, a Polish-born artist who dominated Warner's art department in the thirties and forties. Grot used charcoal and wash, pen and pencil, to establish mood and suggest dramatic camera angles and lighting effects, as well as to delineate the sets. More than anyone else, he gave the studio's films of that era their distinctive, atmospheric style.

Nearly a thousand of Grot's sketches survive in UCLA's Special Collections, and each compresses a wealth of ideas onto a few square inches of paper or board. He may have singled out his favorite work for preservation, for there's a strong emphasis on galleons and period rooms, often with low timbered ceilings, and elaborate

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RECALLING A MASTER OF VISUAL STYLE
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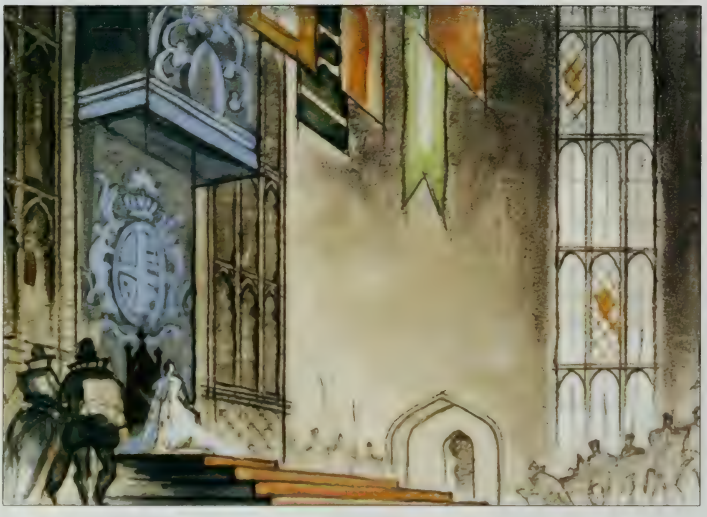

A critic called *The Private Lives of Elizabeth and Essex* an "artistically technicolored production." ABOVE: Grot used oversize architectural elements and dynamic verticals in his design of the throne room to emphasize the position of the queen, played by Bette Davis. Extremely fastidious in his design, Grot produced thousands of sketches for each film and was particularly known for his expertise in creating period rooms. BELOW: A charcoal sketch depicts an 18th-century French inn for *The Great Garrick*, starring Brian Aherne.

staircases, duels and executions. A characteristic image of a pirate attack in *The Sea Hawk* (1940) resembles a frame from the movie, so strong is the sense of frozen movement.

Grot traveled a long way before finding a congenial niche in Hollywood. He was born Antocz Franciszek Groszewski in 1884 in Kelbasice, Poland; he studied art in Kraków and interior design and illustration in Germany before immigrating to America in 1909. According to film historian Donald Deschner, he got his start in movies by chance, when producer Sigmund Lubin—a German-born pioneer—saw some of his oils in the window of a Philadelphia department store and hired him to design and paint sets. Grot moved to New York and took on an assistant, William Cameron Menzies (see *Architectural Digest*, April 1994), who was fresh out of art school. Together they designed a Hindu temple for George Fitzmaurice's 1918 feature, *The Naulahka*, tricking the eye to make a mod-

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RECALLING A MASTER OF VISUAL STYLE
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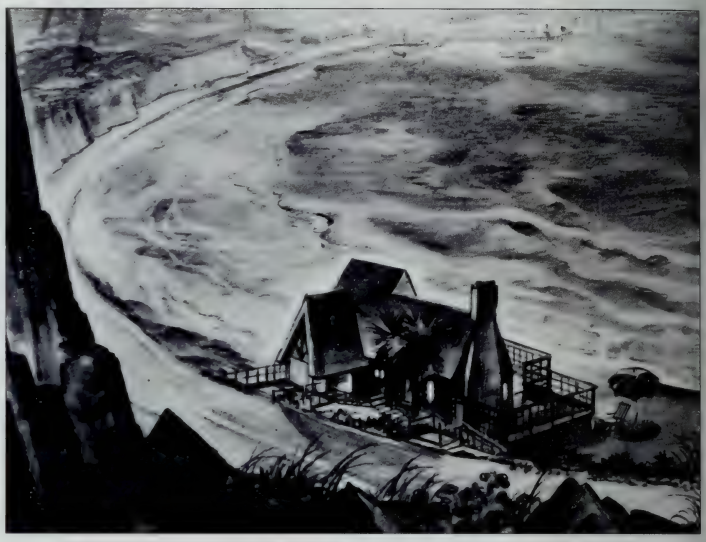
ABOVE (TOP TO BOTTOM): Designs for *A Midsummer Night's Dream*, *Outward Bound* and *The Sea Hawk*. For the latter film, Grot's invention of a "ripple machine" (later patented) that simulated the movement of ocean waves earned him a special Technical Academy Award in 1940.



"I am for simplicity and beauty and you can achieve that only by creating an impression," said Grot, who not only devised sets and scenes with his sketches but also created moods and complete dramatic sequences. ABOVE: A drawing of the beach house for *Mildred Pierce*.

est set appear to extend hundreds of feet. The film was shot by Arthur Miller, who would later win three Oscars, and he described Grot as an artist "who made beautiful charcoal drawings . . . with all the delicate tones and shadings that suggested ideas for lighting and, in general, were of great help to me as a cameraman."

In 1922 both designers moved to Hollywood, and when they next collaborated, their roles were reversed: Grot was one of seven artists working under Menzies's direction on the Douglas Fairbanks superproduction *The Thief of Bagdad* (1924). A misty gray sketch of tiny figures in a soaring chamber survives in the UCLA collection. It captures Menzies's spirit of fantasy and Fairbanks's obsession with grandiose scale—which Grot had experienced while working on the actor's version of *Robin Hood* two years before.

Throughout the silent era pictures, not dialogue, told the stories, and title cards were little more than brief captions. Grot had the good fortune to work for filmmakers who aspired to create an art form, and he commanded great resources of talent and cash. He designed features for Mary Pickford and Cecil B. DeMille before moving to Warner Bros. in 1927, where he remained until he retired in 1948.

Warner's had just shaken up the industry by exploiting the Vitaphone sound system. The popular success of *The Jazz Singer* (1927)—the first feature with synchronized songs and spoken dialogue—and the brash musicals and gangster dramas it spawned propelled the studio into Hollywood's major league. Production chief Jack Warner maintained a crackling pace of production through the Depression, squeezing budgets on all but a few prestige pictures. Grot made an easy transition from the free-spending twenties, responding to the challenge of Warner's frugality with work that has endured better than that of well-endowed peers.

In contrast with MGM, where Cedric Gibbons (*Architectural Digest*, April 1990) ruled the art department as though it were a personal fiefdom

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A Message For Those Who Recognize Opportunities On Distant Shores.

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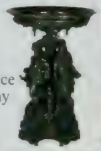

4. Vict. hotel couch 5"Dia

5. Horner Brothers highly carved library table with leather top. 66"L

6. Art Deco iron table with black and grey marble top. Edgar Brandt style. 74"L x 37"W

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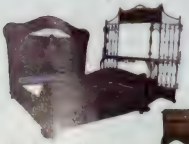

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DESIGNING FILMS: ANTON GROT

RECALLING A MASTER OF VISUAL STYLE

continued from page 84

and drew nothing himself but took credit for the studio's opulent sets, the upstart company in Burbank made inventive use of illusions. Grot was first among equals in the art department, and his gift for visualizing every scene speeded shooting schedules and economized on set construction.

As an organizer, Grot had few rivals, but he is best remembered for his mastery of style. At the Warner's factory, even top directors like Michael Curtiz and Mervyn LeRoy were shuttled from one feature to the next, with little time for preparation. Their priorities were to stay on schedule and show off the actors to best advantage. Grot designed sixteen films for Curtiz, ten for William Dieterle and eight for LeRoy, generating a consistent style that some historians have mistakenly attributed to those directors.

The dominant element was shadow. In the twenties Hollywood was inspired by German silent films and bought up much of the best talent in Berlin. That influence carried over into early sound films, creating a short-lived vogue for Gothic horror. "We have tried to build menace into the sets," said Grot in a studio press release on *Doctor X* (1932). "We put in a top-heavy effect over doors and windows, we built in low arches which give the feeling of overhanging danger. We designed a set that imitates as closely as possible a bird of prey about to swoop down on its victim."

As a German-trained artist, Grot was imbued with the Expressionist spirit, and it haunts his work in all the genres. In *Little Caesar* (1931), the rise and fall of a gangster (Edward G. Robinson) is dramatized by menacing angles and the showy trappings of a man unfamiliar with great wealth. In *Gold Diggers of 1933*, the opening set of huge gold coins and the great wheel that seems to trap marching soldiers both offer a telling commentary on the Depression. Shadows cast on walls convey a sense of danger—in *Captain Blood* (1935), as Spanish soldiers sack an English settlement, and as the queen prepares for an audience in *The Private Lives of Elizabeth and Essex* (1939).

Through this evocative style Grot and his colleagues laid the foundation for the films noirs of the forties. One of the best of these was *Mildred Pierce* (1945), directed by Curtiz and starring Joan Crawford. Grot storyboarded the opening sequence with tiny thumbnail sketches of the house in Malibu; footprints in the wet sand; Mildred on a nearby pier, contemplating suicide but stopped by a cop on patrol. These were fleshed out as larger drawings in which one can almost hear the pounding surf, feel the chill wind off the ocean and sense the fear of a desperate woman.

In their catalogue for the 1979 exhibition "The Art of Hollywood" at London's Victoria and Albert Museum, cocurators John Hambley and Patrick Downing wrote that Grot and Menzies "were the art directors who came nearest to (and sometimes achieved) the total translation of their original ideas into finished motion pictures . . . They 'wrote' films on their sketch pads and drawing boards long before the camera began turning . . . creating films in which a sequence of brilliant images was worth a thousand words." □

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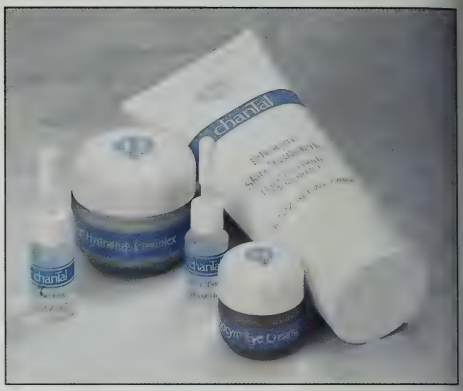

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HISTORIC NEIGHBORHOOD: WHITLEY HEIGHTS

PRESERVING THE ADDRESS OF HOLLYWOOD'S EARLY ROYALTY

By Hunter Drohojowska-Philp

Hollywood's chic enclave in its days as a burgeoning film capital was Whitley Heights, home to such stars as Carole Lombard and Charlie Chaplin. LEFT: In the 1920s developer Hobart J. Whitley innovatively sited the Mediterranean-style houses on hillside lots —no two were alike—and ensured that each had a view. BELOW: Whitley Heights was named Hollywood's first National Historic District in 1982; much of its character remains today.

Before Beverly Hills, and way before *90210*, there was Whitley Heights. Located in the hills of Hollywood close to the silent-picture studios, Whitley Heights was the desirable address for the first film idols. During the teens and twenties stars like Rudolph Valentino, Harold Lloyd and Charlie Chaplin lived as neighbors, and the parties were legendary.

Nestled in hills covered in towering eucalyptus and pine, a few blocks north of Hollywood Boulevard between Highland Avenue and Cahuenga Boulevard, Whitley Heights has remained relatively unscathed. Although the tour buses that crawled the streets in the twenties with guides using megaphones to identify the homes of such celebrities as Wallace Reid, W. C. Fields and Marie Dressler have long since decamped for Beverly Hills and Bel-Air, many of the distinctive, if eccentric, houses exist as they did in Hollywood's nascent years.

It was during that era that Valentino built a honeymoon house for his designer wife, Natacha Rambova, on Wedgewood Place. (Housewives were said to pack their husbands off to work early so they could be watering their gardens when he took his two mastiffs for their morning walk.) Nearby, a mansion called Topside was home to a series of stars whose residency changed with their fortunes—Blanche Sweet, Francis X. Bushman, Eleanor

continued on page 94

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continued from page 92

Boardman (until she married King Vidor), Tyrone Power and Hermione Gingold. Before his *Thin Man* fame, William Powell and his wife, Carole Lombard, lived in a Spanish-style house on Iris Circle, between Harold Lloyd's Mediterranean manse and a modest house of Charlie Chaplin's.

The dramatic and many-balconied house at 6809 Iris Circle belonged to Marie Dressler, who had costarred with Chaplin in the 1914 *Tillie's Punctured Romance*. Dressler, in her autobiography, remembered the view: "From my second-story veranda I could see acre upon acre of green California grass and bright-hued California flowers. I could watch whole regiments of royal palms march down white avenues. I lived on my little porch." In fact, Dressler so liked the area that she bought a second house, on Milner Road, and added a swimming pool, thought to be the first in Los Angeles.

Jean Harlow, who was Dressler's costar in *Dinner at Eight* (1933), is believed to have lived at 2015 Whitley Avenue. Around the corner, Eugene O'Brien, who often starred in silent movies opposite Norma Talmadge, entertained in lavish Hollywood style at 6691 Whitley Terrace until his death in 1966. This elegant house was also the former home of Richard Barthelmess, described by Lillian Gish as "the most beautiful man who ever went before a camera."

A hillside residence at 6672 Whitley Terrace belonged to Barbara La Marr, leading lady in the 1921 *Three Musketeers*, who was eulogized as being "too beautiful to live." After five unhappy marriages, she overdosed on heroin at the age of twenty-nine, one of Hollywood's first casualties. The more lighthearted Maurice Chevalier lived a few doors away; director Robert Vignola's house lay just beyond. Over the years, 6660 Whitley Terrace was home to actors Joseph Schildkraut, Rosalind Russell and Beulah Bondi, who owned it from 1941 to 1981. Next door was the house of Chester Morris, known for his film character Boston

MARC WANAMAKER/BISON ARCHIVES

Rudolph Valentino resided in Whitley Heights at the peak of his fame, moving away about a year before his death in 1926. ABOVE: A 1924 postcard depicted Villa Valentino, the home of the star and his wife, the designer Natacha Rambova. RIGHT: Valentino and his mastiff stand near his Avion Voisin roadster at the entrance of the house, which was demolished in the late 1940s to accommodate the Hollywood Freeway.

MARC WANAMAKER/BISON ARCHIVES

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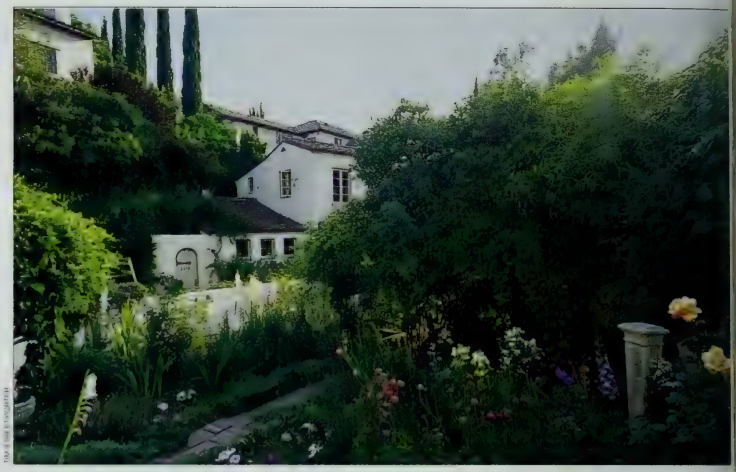
continued from page 94

Blackie. Carmen Miranda lived in a bungalow on Padre Terrace; for twenty-five years, before and after he played the television Topper, Leo G. Carroll resided on Grace Avenue.

How did this tiny neighborhood attract such a galaxy of stars? Location, location, location. An important but largely forgotten real estate developer, Hobart Johnstone Whitley, had recognized the significance of this burgeoning community: Besides the studios, the Electric Theater, the first in the country to show only moving pictures, had opened in 1907, and the nearby Hollywood Hotel was doing brisk business.

Whitley had come to southern California at the turn of the century with two decades of experience in developing towns such as Oklahoma City for the western railroads. In Los Angeles he acquired fifty thousand acres and helped create what would become the suburbs of Van Nuys, Reseda, Lankershim (now Studio City), Sherman (now Sherman Oaks) and Owensmouth (now Canoga Park). Subdividing four hundred acres along the Cahuenga Pass earned him the moniker the Father of Hollywood; he was instrumental in laying out and naming streets, including changing the name of Prospect Avenue to Hollywood Boulevard. Whitley also planned and built the Los Angeles–Pacific Railway, which linked downtown Los Angeles with Van Nuys, opening up the San Fernando Valley for development.



While some construction in Whitley Heights was done by moonlighting film studio designers and carpenters, Whitley himself favored a select group of architect-builders. ABOVE: The lush foliage surrounding the Arthur Watson–designed house Gloria Swanson leased during the filming of *Sunset Boulevard*—including a secluded garden court—has been maintained. BELOW: Across the street is Villa Vallombrosa, designed in 1929 by Nathan Coleman as a three-story jumble of rooms and courtyards.

In 1902 Whitley bought the hill that would become Whitley Heights, which he considered his crowning achievement. The ambitious real estate mogul remarked, "I look upon it as the culmination of a lifetime of development, and frankly, the most beautiful piece of property I ever developed." He modeled the community after hill towns that he had enjoyed while traveling in Italy: From the outset, he sought a Mediterranean atmosphere for the city's smart set, many of whom had European roots.

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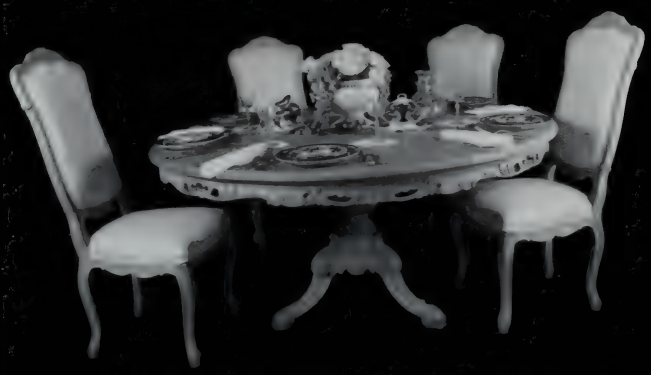

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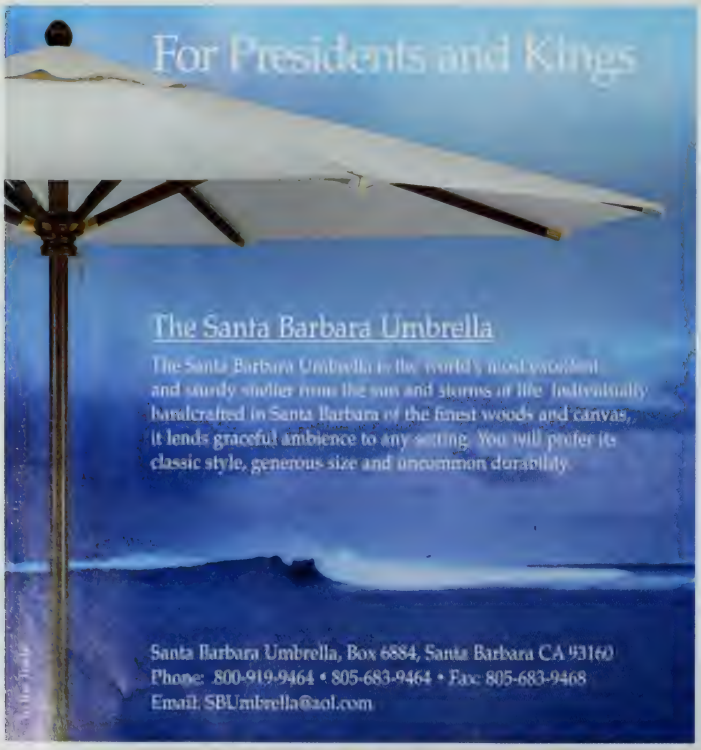

WHITLEY HEIGHTS

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Whitley was one of the first to take advantage of Los Angeles's markedly Mediterranean climate and landscape. He sent his architect Arthur Barnes to study the hillside architecture of Italy and Spain; Barnes returned to build numerous houses in Whitley Heights between 1918 and 1929. Other architects who built in the area included Nathan Coleman, Paul Laszlo, Kem Weber, Arthur Watson and Harry McAfee, who was later the head of set design at MGM.

Although Mediterranean architectural styles and hillside building are now common in Los Angeles, it was achieved with great panache first in Whitley Heights. Large, irregularly shaped lots were created along streets as winding and narrow as those of a Tuscan village. Barnes completed more than one hundred homes, most in creamy stucco with red-clay tile roofs, arched doorways, balconies, courtyards and ornate iron detailing. The two- or three-level houses were built downslope or upslope, depending on the house's hillside position—all were designed to take advantage of the remarkable vistas. Buyers were given a discount if they agreed to build promptly and in the Mediterranean style—thus the community was developed quickly and homogeneously. (Curiously, Whitley's house, a Neoclassical Palladian villa with formal gardens, departs from the standard.)

Whitley Heights was the site of utilitarian innovations as well. Power and telephone lines were laid underground to preserve the views. The spiraling streets were linked by six hillside stairways that continue to serve pedestrians. Heavy iron posts connected by chains, which still line the streets, were installed to prevent automobiles from careering off the steep inclines. To this day, the original gas streetlamps emit a warm, diffuse light.

Los Angeles has an unenviable reputation for sacrificing its architectural history to commercial development, and the Hollywood that now surrounds Whitley Heights is a bedlam

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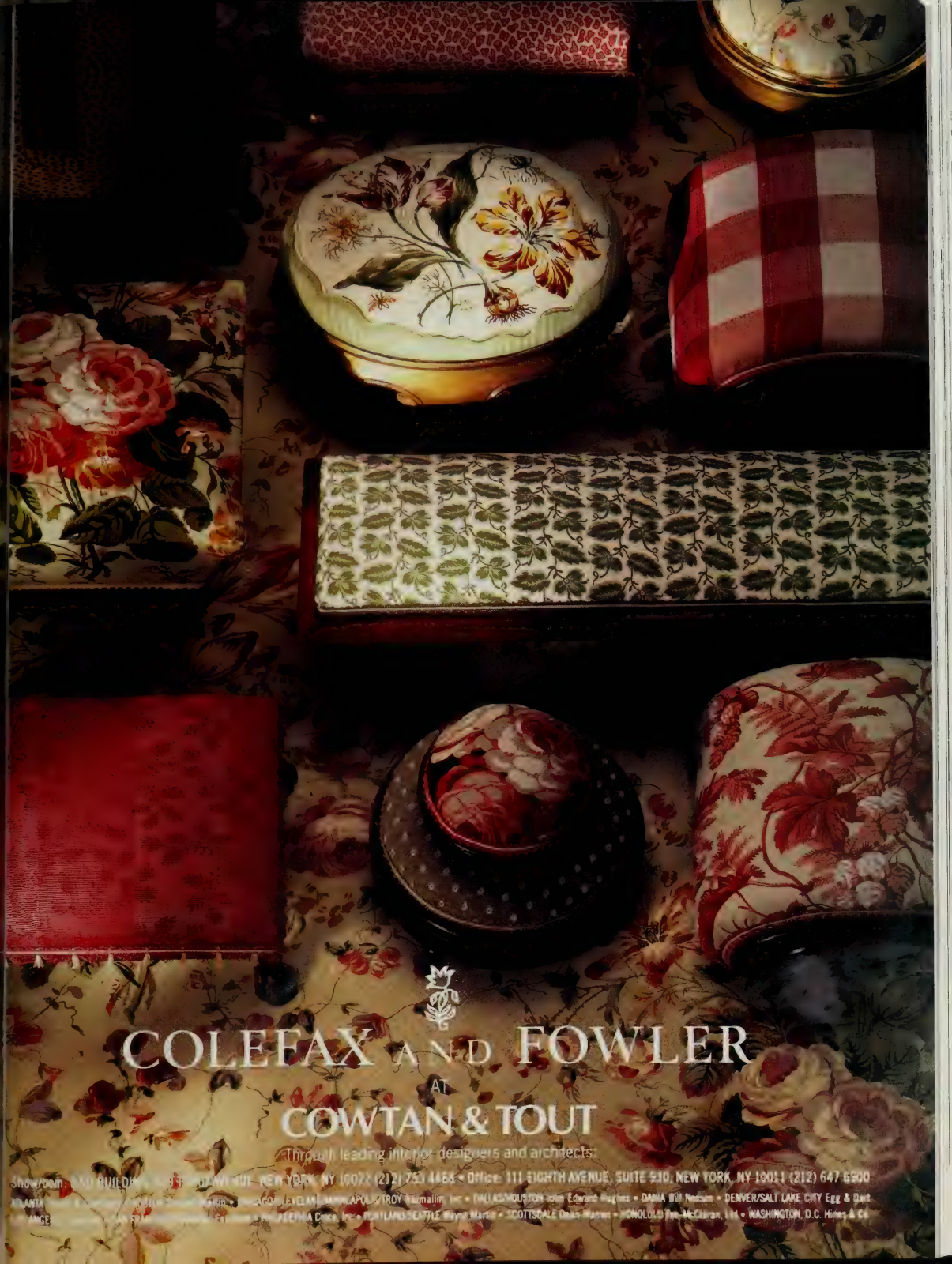
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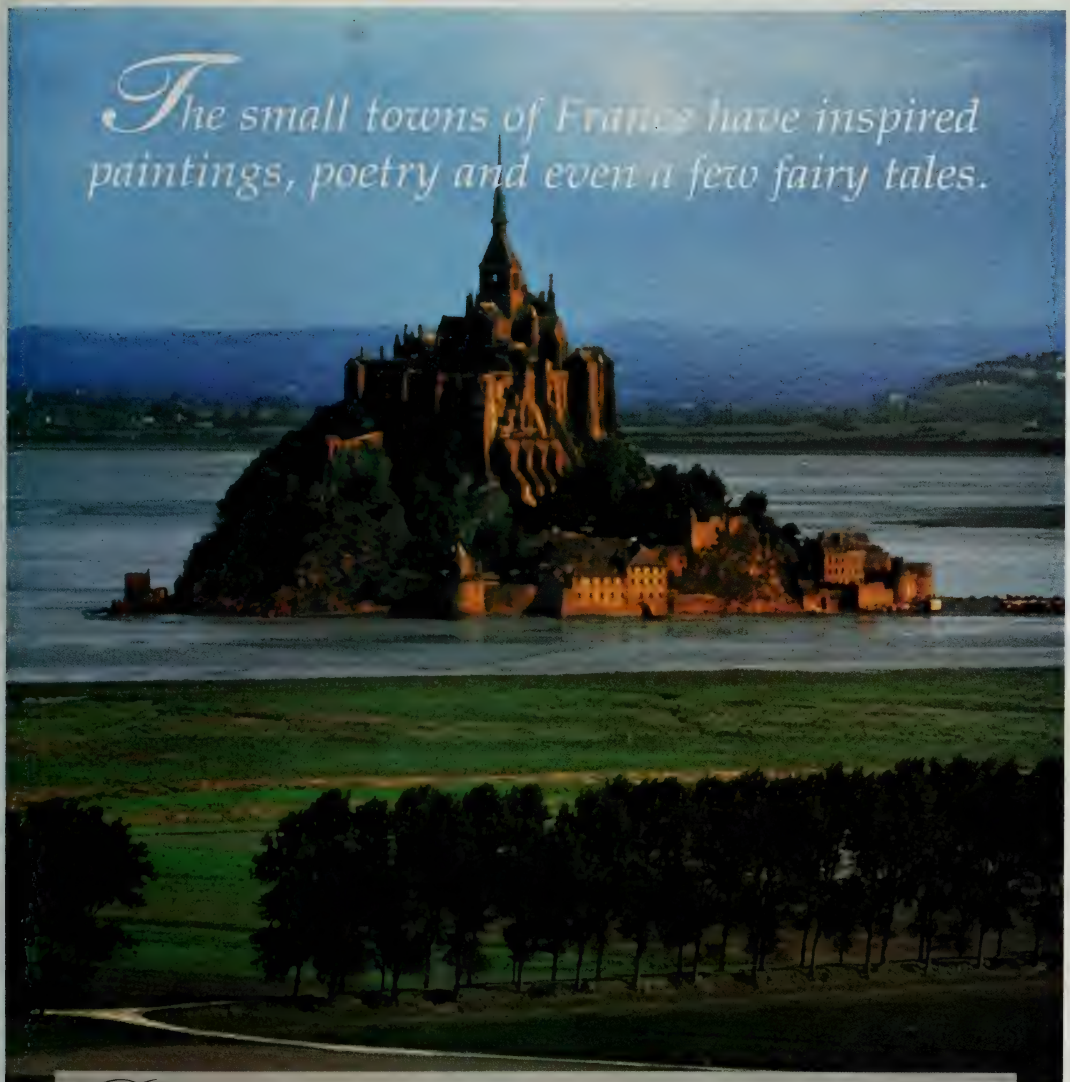

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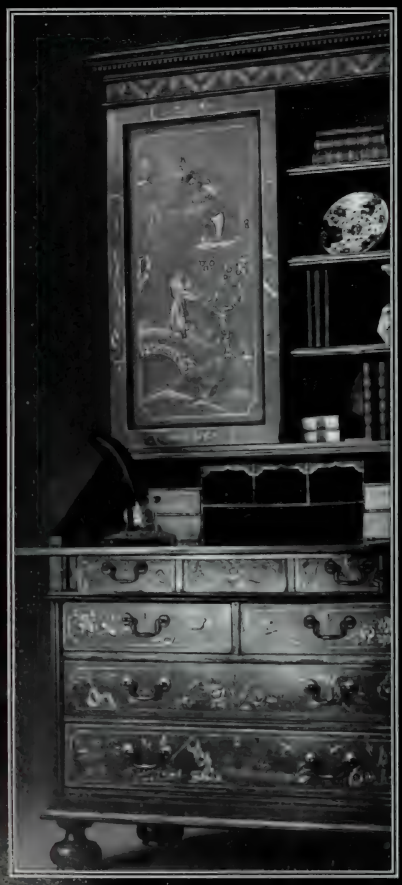

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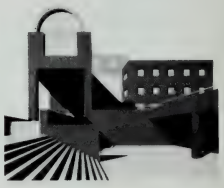

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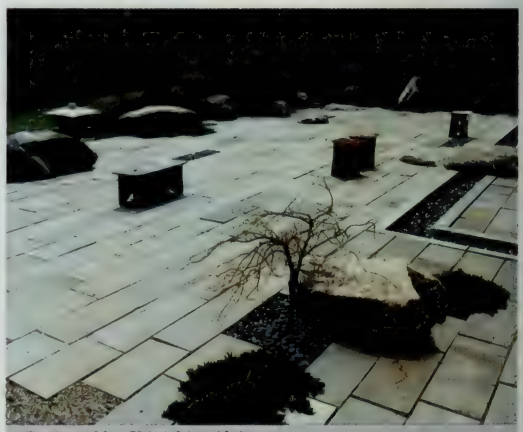

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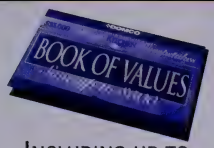

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continued from page 98

of mini-malls and high rises. Yet more than one hundred houses in Whitley Heights have remained much as they were in the Roaring Twenties.

Several historic homes are clustered together on Watsonia Terrace, which was named after its architect-builder. While making her comeback film, *Sunset Boulevard*, Gloria Swanson lived at 2058 Watsonia Terrace; in the thirties William Faulkner worked in the studio of the same house. One of the best-preserved buildings in Whitley Heights is the Venetian-style Villa Vallombrosa at 2074 Watsonia Terrace, designed by Coleman. It was home to actress Janet Gaynor and costume designer Adrian. Mercedes de Acosta Reynal, purported lover of Greta Garbo, had dinner at the Villa with Adrian and Garbo during the filming of *Mata Hari*, on which they both worked. She described it as "more like a stage set than a residence . . . with oval doors and all sorts of balconies, which made it seem romantic and theatrical, but I felt it was as unreal as cardboard. . . . One evening a large stone rolled down the mountain, broke through the wall of the house, and calmly sat itself down in the living room with the other guests. This was the kind of thing that could only happen in Hollywood."

The Villa was later rented by the flamboyant photographer Baron Adolph de Meyer, who scandalized even his bohemian neighbors when he dyed his hair blue. At different times it was leased by the English Surrealist Edward James, writer Ben Hecht and conductor Leonard Bernstein. It is now owned by designer Annie Kelly and photographer Tim Street-Porter, who, in light of the house's pedigree, agreed to have it designated a Los Angeles Historic-Cultural Monument, the only one in the neighborhood.

The Whitley Heights Civic Association, which was founded in 1923, is the oldest continuing organization of its kind in Los Angeles, formed to resist efforts at redevelopment and modernization. But the area has not been immune to change. In 1948 The Hill, as it is known, was cut in two by the Hollywood Freeway. Over the protests of Hollywood residents, the former house of Valentino was demolished along with forty others, including Chaplin's. During the sixties the old Bushman estate burned down and Bette Davis's house was razed to make room for a Hollywood museum that was never built. (It is now part of a parking lot for the Jesse L. Lasky Feature Play Company, a clapboard barn where Cecil B. DeMille made the first feature-length Hollywood movie, *The Squaw Man*, in 1913, and which today houses a collection of silent-movie memorabilia.)

Threatened with further destruction, the Whitley Heights residents mobilized to draw national attention to the district. Because of their efforts, in 1982 Whitley Heights was placed on the National Register of Historic Places. It was designated a Historic Preservation Overlay Zone in 1992, which means that no exterior alterations can be made without being approved by an architectural review board.

As a result, the pastel-colored houses with their tiled fountains and courtyards of potted oranges and bougainvillea will continue to look much as they did when Valentino lived there. Indeed, you can almost picture him speeding up the hill in his sleek red-leathered Avion Voisin, waving gaily to Bushman as his neighbor, driving a lavender Rolls-Royce, cruises tipsily home. □

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A. S. BYATT ON ANGELS & INSECTS

THE ARCHITECTURAL ORIGINS OF A PROVOCATIVE FILM

By A. S. Byatt

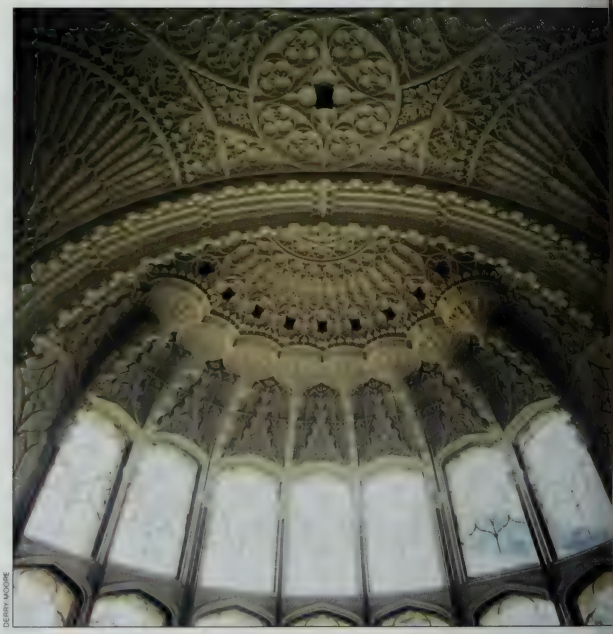
URSUS PRINTS

Filmed largely at Arbury Hall in Warwickshire, England, the current film *Angels & Insects* is based on A. S. Byatt's novella *Morpho Eugenia*. RIGHT: The author stands between actors Patsy Kensit and Mark Rylance on the grounds.

SIMON MEIN/THE SAMUEL GOLDWYN COMPANY

The English country house is an ambivalent symbol of Englishness for the English novelist. Most of us start with Jane Austen's Mansfield Park, where the family house is a symbol of stability and unchanging values. The unprincipled and charming villain of that book, Henry Crawford, wants to "improve" Sotherton, an old Elizabethan house with a chapel. Jane Austen makes it clear his improvements are vulgar projects. I read *Mansfield Park* as a child and accepted its values unquestioningly. So I was surprised when, much later, I read George Eliot's *Scenes of Clerical Life* and found her praising the Gothic "improvements" of her fictional landowner, Sir Christopher Cheverel, in the 1770s. She writes of "that unswerving architectural purpose of his, conceived and carried out through long years of systematic personal exertion, [with] something of the fervour of genius, as well as inflexibility of will." And she writes with Victorian seriousness, "I have felt that there dwelt in this old English baronet some of that sublime spirit which distinguishes art from luxury, and worships beauty apart from self-indulgence."

Gordon Haight opens his magnificent biography of George Eliot with a description of Arbury Hall, "the seat since 1586 of the Newdigate-Newdegate family in Warwickshire" where George Eliot's father was the agent in charge of the estate, on which she herself was born. It is a huge Tudor house, to which Sir Roger Newdigate added Gothic turrets, pinnacles and castellated battlements and fan-vaulted plaster ceilings beginning in the 1750s. I first saw it myself sometime in the 1970s when as a young writer I addressed the George Eliot Society in Nuneaton and was taken by its secretary to peer in the windows of the hall from the lawn, since the house was closed. I am not a great visitor of places—what I



DERRY MOORE

ABOVE: Although Arbury Hall's original interiors were Elizabethan, Gothic vaulting was added to the rooms during the 18th century. "It was actually an engraving of the vaulting that gave me my idea for a metaphorical comparison of an English country house to the complex society of an anthill," notes Byatt.

continued on page 104

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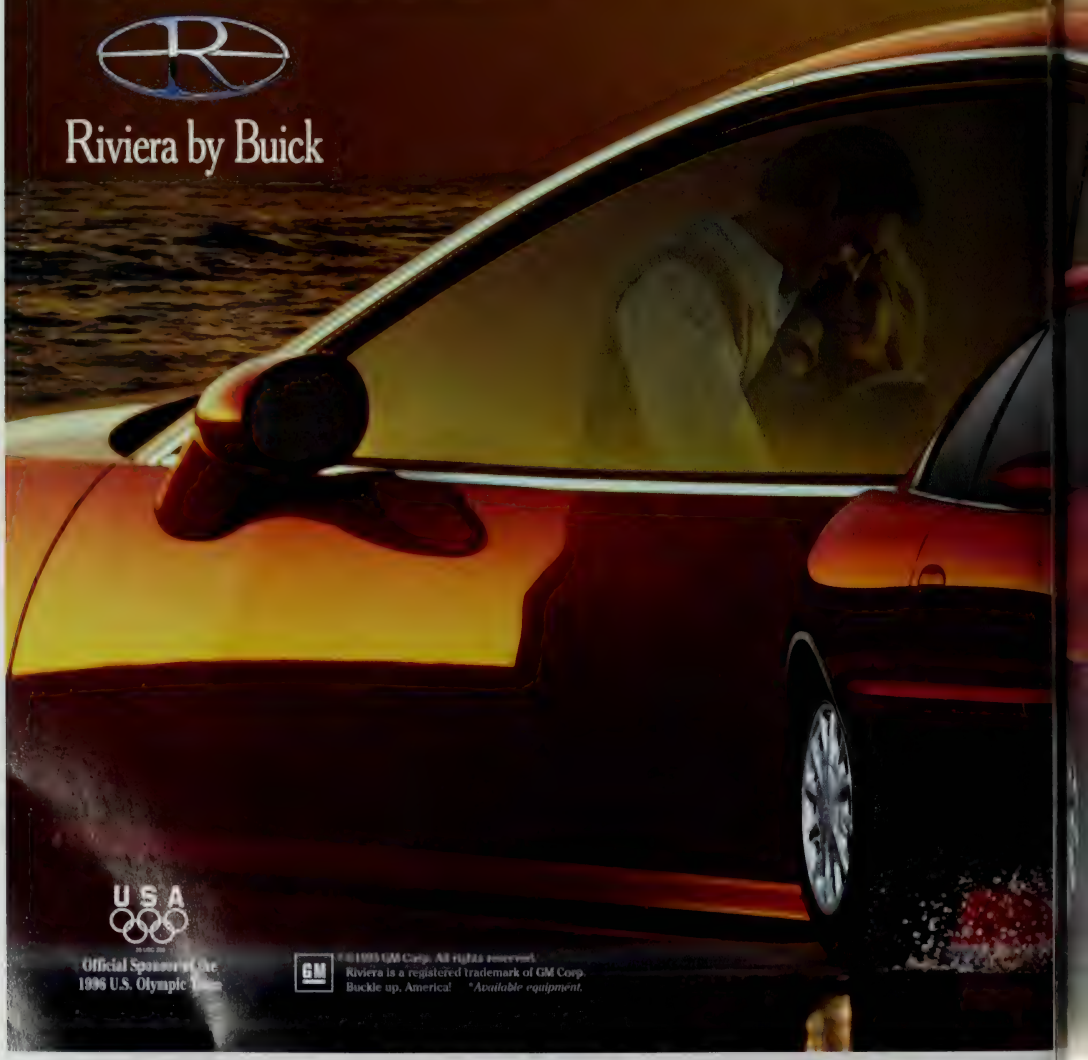

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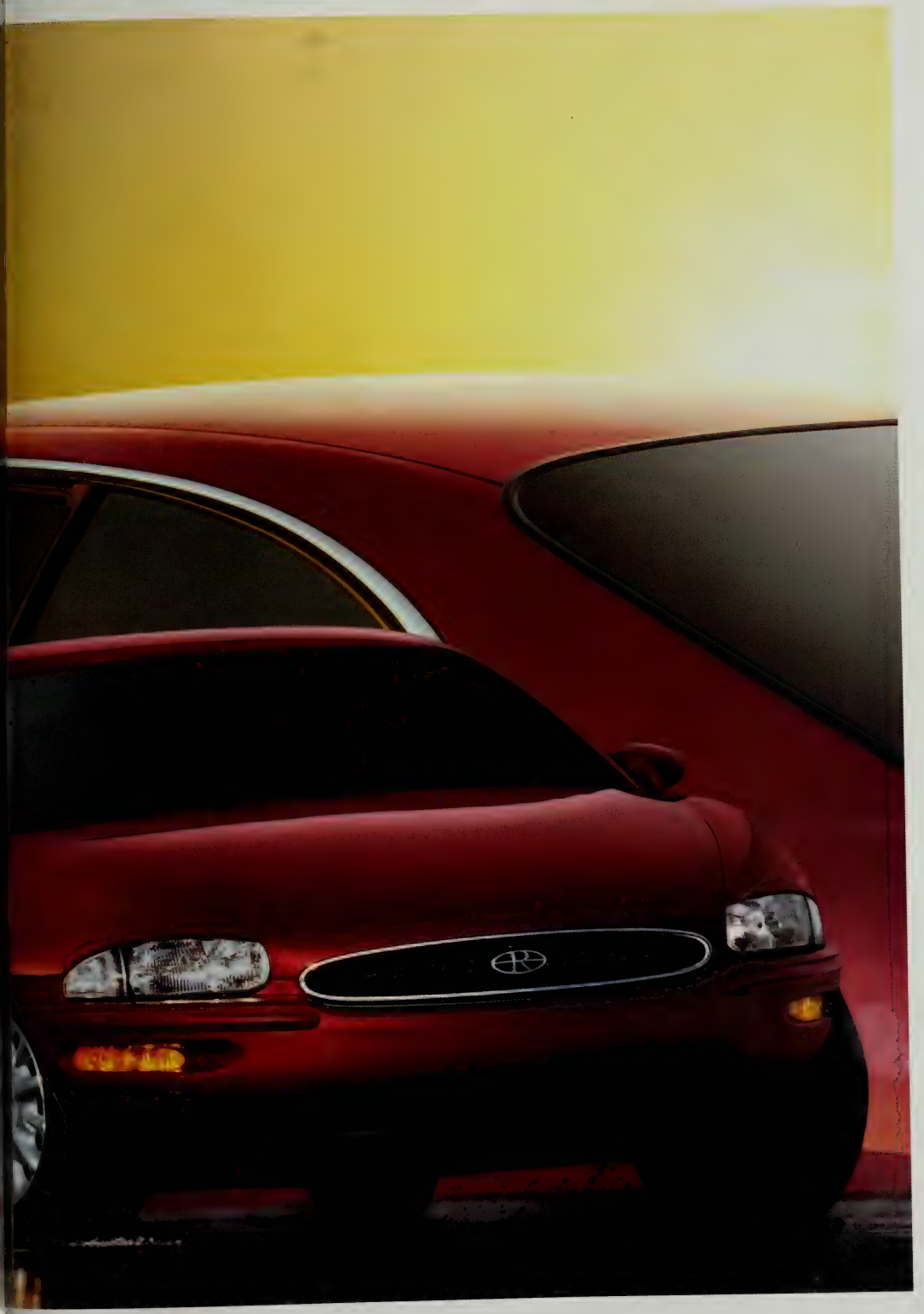

THE ARCHITECTURAL ORIGINS OF A PROVOCATIVE FILM
continued from page 100

Arbury Hall also inspired George Eliot, who was born and brought up there; she drew on her memories of the estate in *Scenes of Clerical Life*. ABOVE: Arbury Hall's southern façade. The land was once the site of an Augustinian monastery.

care about in the writers I love are the *words* they use. So I was surprised how moved I was by this snatched vision of the honeycomb of plaster tracery, exquisite delicate fan vaulting. George Eliot had been right. This "improvement" was a work of art.

In the 1980s I had an idea for a fierce Darwinian Gothic historical tale about insects, insect hunters and human and insect societies. My interest in natural history in the nineteenth century had begun with George Eliot herself, with her metaphors from coral and sea mollusks, her interest in what her partner, George Henry Lewes, saw through his microscope, studying marine life. She was interested in theories of "development" in animals and societies before Darwin published *On the Origin of Species*. I myself have had an obsession with the social insects for a long time—they cooperate, they are altruistic, they are frightening in the rigidity of their social structures. We use them as metaphors for ourselves but do not understand them. I had an idea of a film that would peer at a formicary or a beehive and at the swarming group life of a Victorian household, making the queen ant the same size as the indolent lady on her couch. It would be like *Alice in Wonderland*, with huge caterpillars and shrinking children. I remembered the white honeycombs of Gothic tracery glimpsed at Arbury Hall, and I started thinking about scurrying servants in honeycombs of corridors, or scurrying female worker ants carrying honeydew and larvae.

My agent said, "Write a story and we'll sell the film rights," so I thought out my drama and set it in a Victorian Gothic mansion, called it Bredely Hall and invented one of those entomological aristocratic Victorian parsons with Doubts who contributed so much to science. He was the old order; against him I set the "new man," an indigent, lower-middle-class speculative beetle hunter, who, like Alfred Wallace and Henry Bates, spent years on the Amazon studying unknown worlds and creatures. I set it in the year of *On the Origin of Species* and thought hard about Darwin's ideas about beauty, sexual selection, survival and how these could be related to the primitive emotions of "love at first sight." I put in revitalized stock characters—the female poor relation who is made sexless by circumstances but nurses the fire of Jane Eyre. I took stories from Wallace's autobiography of the uselessness of rich young squires with nothing better to do than jump horses through the windows of dining halls for bets.

I was adding a twentieth-century neo-Darwinian vision to the fictive images of the English country house—something between dystopia, *Alice in Wonderland* and Gothic drama.

I was both excited and fearful when I was told that Philip and Belinda Haas wanted to make a film of my story. I felt none of the usual novelist's anxiety about film spoiling something made of words, because I had always seen this tale as a film, with the director observing the life of all the creatures, using the camera as a microscope. The

continued on page 106

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ANGELS & INSECTS
continued from page 104

Haases wrote a script both dramatic and intelligently embodying the ideas. We worked together. The project took on life. Philip and Belinda came to England looking for a set. Belinda is Northern Irish, but Philip is urban and from New York—he mastered the literature of Victorian Gothic, spoke to Mark Girouard, author of *The Victorian Country House*, and set off on a tour of England, Ireland and Wales that would make a film in itself. He must have visited about two dozen houses and castles and came back with a rich collection of photos that we studied in his apartment in downtown New York, another world. He found a minstrel's gallery here, a great hall there, a conservatory in a third house, a stable yard in another, but no archetype. We realized he was doing what I had done—making an ideal composite house out of parts of all of Mark Girouard's studied examples. He went to Merevale and called me to say that the owner's son, Matthew Dugdale, had suggested the house of a friend of his—"only it's not Victorian Gothic at all, it's Elizabethan with eighteenth-century Gothic additions—would that matter?"

It was Arbury Hall, home of Lord Davenport, and it was perfect. *Angels & Insects* was filmed there in the summer of 1994, and I went to watch my characters come to life on the lawns and rides, in the drawing rooms and corridors, George Eliot had described with such love in *Scenes of Clerical Life*. In the housekeeper's room where she had been entertained as a girl while her father talked to his employer, Mark Rylance and Patsy Kensit were fitted with whiskers and wigs, transposing them into imagined Victorians. Annette Badland, as my Lady Alabaster, fearsomely clothed in white froth covered with black bows like flies, consumed comical macaroons in a little parlor among the fans and honeycombs of the Gothic tracery that had started the whole idea. Patsy-Eugenia disported herself in a white bowery bed in a room

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MANEL ANORO

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Costa Salado

Costa Salado, oil on canvas 51" x 64", is also published as a limited edition serigraph. This image is featured on the slipcase of the collector's edition book, *Manel Anoro: Los Colores del Mediterraneo*.

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ANGELS & INSECTS
continued from page 106

like Gothic sugar candy. The library George Eliot loved became Harald's study, with real moths in its lamps. The porch became a fictional conservatory full of real butterflies, and Christopher Wren's stables housed Mark Rylance as William Adamson, making sense of heaps of boxes of real specimens—Chris O'Toole, the film's "insect wrangler," had been able to bring some of Alfred Wallace's own collection of specimens from Oxford, and there they were—great green monstrous beetles and morpho butterflies. The designer, Paul Brown, had understood the element of *Alice in Wonderland* caricature I wanted my specimen people to have, and they were all bright and shining with color and stripes and floral adornments—just as they should have been in 1859, when new dyes brought a passion for vivid tartans, not the dreamy faded color with which we now see "the past" through nostalgic imaginings. Chris brought a whole colony of slave-making ants from Hampshire (where they flourish) to Warwickshire (where they were previously unknown). They kept decamping from the romantic clearing Philip had designed for them to a boring sunlit ditch, but they did make a lot of slaves, very vigorously.

It was like being Prospero, summoning up spirits to inhabit real imaginary landscapes. I thought all the time about George Eliot, the little girl who walked under these same trees, along these same corridors, noticed everything, missed nothing, made a new imaginary world out of this solid house and fields and woods. And now Philip's world, made out of my world, with its swarm of real people and ants pretending to be imaginary people and ants, inhabited it. It was one of those pieces of pure luck, coincidence, that make you believe life (and art) have, after all, patterns that go deeper than accident. Which is what George Eliot, who believed that her novels were a new kind of "natural history" of English life, always knew. □

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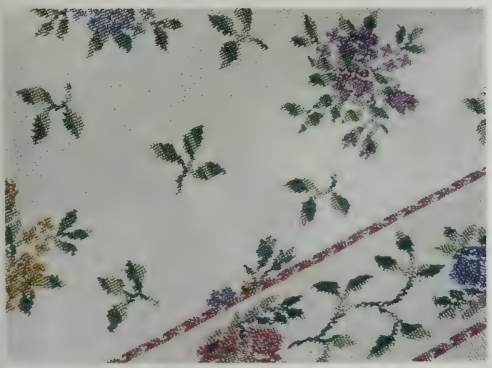

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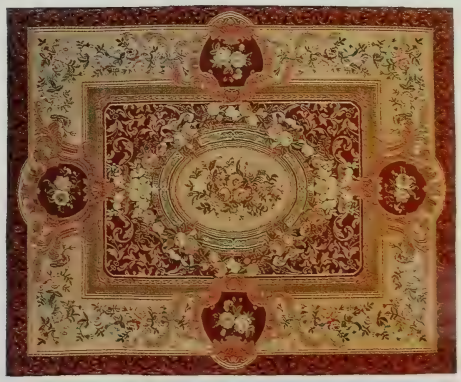

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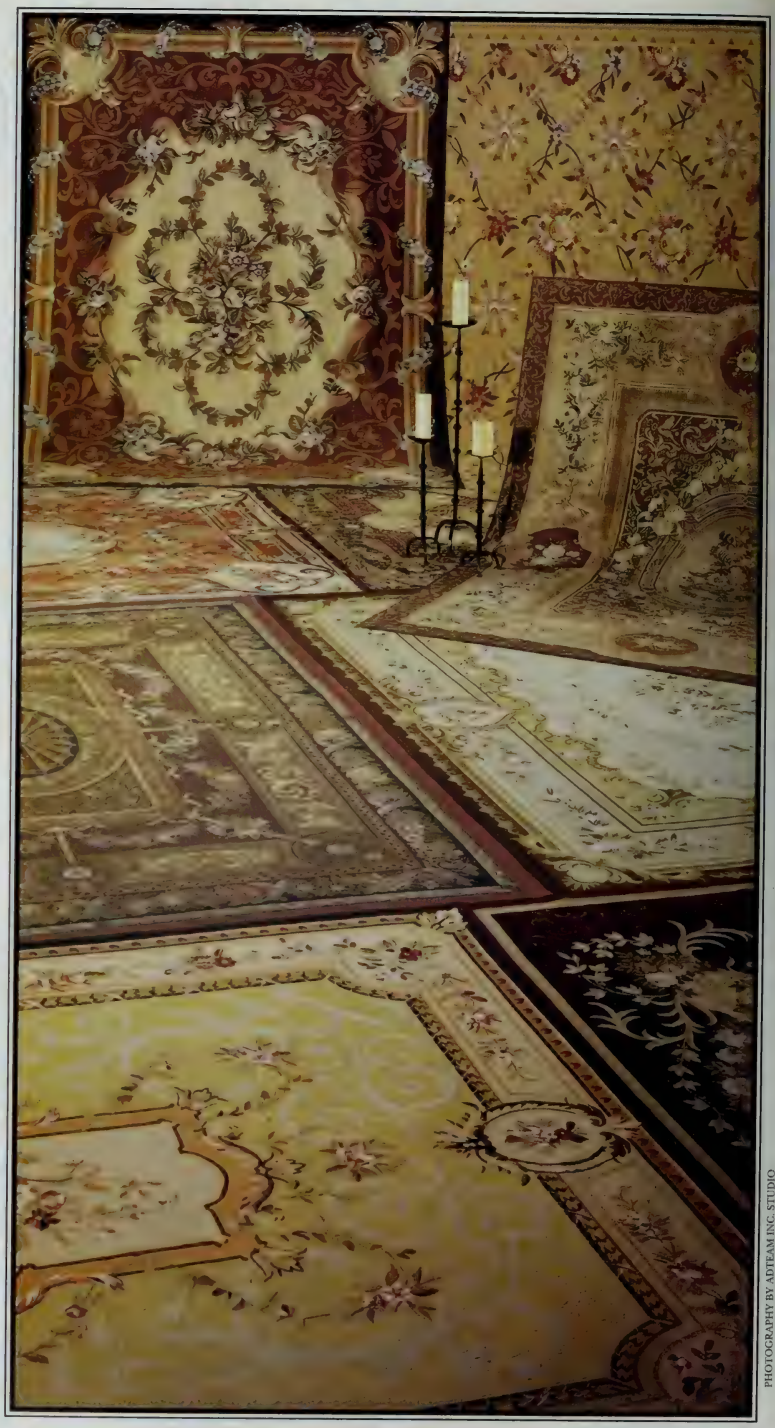

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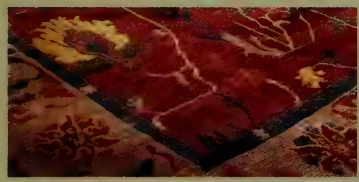

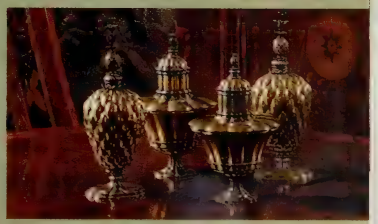

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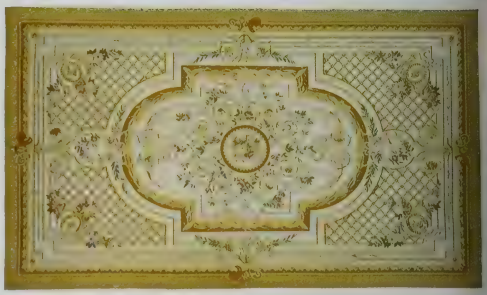

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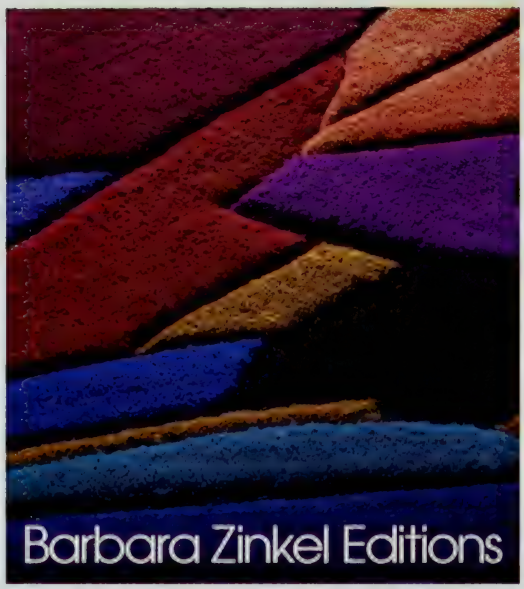

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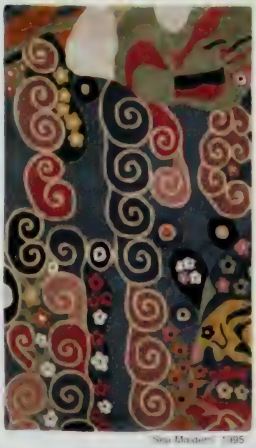

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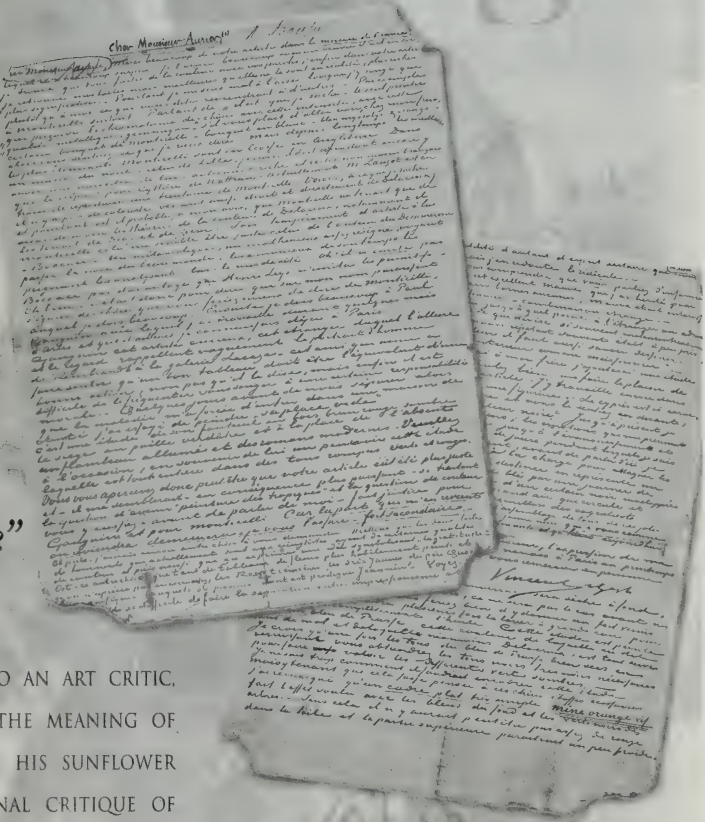

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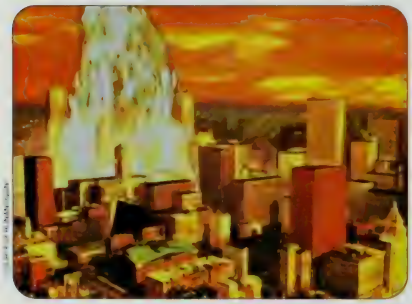
HOORAY FOR CYBERWOOD!

By Nicholas von Hoffman

Movies have been the dominant form of entertainment in the twentieth century, but the sands of time are running out, and Hollywood is giving way to Cyberwood. Even with five years to go until the next millennium, the old-fashioned movie business is already being overtaken by Electro-Hollywood, which is changing the way films are made and devising new ways of breaking up the old distribution monopolies. Cyberwood, with its thumb-twitchy games and its suddenly ubiquitous CD-ROMs, is outgrossing Hollywood, and yet it remains strangely invisible.

New forms of electro-entertainment are arriving faster than the crocuses of spring. The Spot, a soap opera on the World Wide Web, is "the first real, participatory narrative," according to Jeannine Parker, a consultant who describes herself as the "midwife" of this ongoing tale, which takes place in a southern California beach house inhabited by a group of "absolutely gorgeous young people." The Spot is also about to break new ground by picking up commercial sponsorship.



"It's not just one kind of game or entertainment medium," says J Cookson, cinematographer of the CD-ROM Duelin' Firemen!, an interactive film and virtual reality video game. "It's an amalgam of all types of entertainment technology."

"The Spot didn't come out of an entertainment company," says Parker, who, like many another in Cyberwood, believes Hollywood is so far behind that it is on the verge of being locked out of the future. "It came out of an advertising agency, Fattal and Collins. Most of the people who dominate the entertainment industry are allergic to computers. They can't understand because of their phobia."

Be that as it may, The Spot is already so popular, particularly with male employees of large corporations who eat their lunches in front of their computers, that Parker happily reports that it has inspired a parody, The Squat, "a story about a bunch of kids who live in a trailer."

Hollywood makes movies that are played reel-to-reel, whether it's in the theater or on the VCR. Nobody can say with precision what it is that Cyberwood makes or what form it may take: a will-o'-the-wisp on the Internet, an entertainment CD-ROM executed through the family TV or a cartridge in a hand-held gizmo being operated by junior in the back of the car. Every month new kinds of entertainments, hybrids of forms never before melded together or uniquely novel diversions, are invented and tried out.

Cyberwood has no studios, its center is in no particular place, and it has no stars, at least none that are known to a wider public. While all the great figures in the film industry—the pioneers, the imaginative giants of the movies, the path-finding studio executives—are long since dead, the giants of electronic entertainment are alive, and most of them are still in their pre-prime years.

"In Hollywood your currency is how well you schmooze and how much of a handle you have on information," says Tom Zito, the head of Digital Pictures, whose Sewer Shark was a huge electronic success. In Cyberwood, he explains, "you can have a totally asocial twenty-one-year-old kid with bad personal hygiene and no outward graces who knows how to sit down to a computer and write very, very clever code that will be very, very engaging for people who feel comfortable with a computer. In Hollywood, if you don't wear an Armani suit and don't eat lunch at The Ivy, your days are probably numbered. Not true in this world. People ask me when the day is going to come when you're going to need Arnold Schwarzenegger for one of these products, and the answer is that Arnold Schwarzenegger is not nearly as important in my business as a guy who knows how to make a really compelling experience."

In Cyberwood it's the new and the nameless who would win the Oscars, if the industry had an Oscar to win. People no one has ever heard of before, from places no one ever thinks about, are constantly jumping forward to make the new hits. "One of our best-selling products was something

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HOORAY FOR CYBERWOOD!
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called Myst," says Doug Carlston, the founder and CEO of Broderbund Software. "It was designed by two brothers in Spokane, Washington." Thus far Myst has sold more than two million copies at up to $60 apiece retail, not to mention various spin-off products generated by the popularity of this game/story that you play/read. But other than appearing in one advertisement for The Gap, the Miller brothers, Rand and Robyn, who created Myst, are nonpublic persons.

"We worked hard to put a visible face on the creative designers of that product," says Carlston, who is bowled over by the virtuoso accomplishment of making Myst. "The Miller brothers did the graphics, designed the story and did the audio themselves. They are multitalented individuals, which is so rare as to be virtually nonexistent. It's as if they starred in their own film, shot the film themselves, edited the thing and were their own supporting cast."

Carlston is not the first to try to sprinkle stardust on Cyberwood. "When the biggest independent software game publisher, Electronic Arts, was started in the early eighties," he recalls, "they tried to cultivate a star system, placing the programmers who were then the designers and graphic artists on magazine covers wearing outrageous costumes. The problem was that as the products grew, the teams that built them grew, until programmers were, in fact, a relatively small part of the overall set of people involved. And unlike a leading actor, they weren't even the principally involved characters."

It's a pity that the media aren't doing their profiles of the leading people in Cyberwood. In contrast with the predictable personalities thrown up by the movie industry's terminal nepotism, the nonstars of electronic entertainment are as interesting as they are varied. Carlston, for instance, hails from Iowa City, Iowa, and he learned to program at a summer course for high school students. He paid for part of his tuition to Harvard by working as a programmer, went on to study international economics at the Nitze School (SAIS) at Johns Hopkins and returned to Harvard to pick up a law degree. "I kept my skills up, and when the little personal computers came out, I became a hobbyist," he says. "Most of the people who came into the software industry for the first five to ten years were hobbyists. Basically I like making things. I paid for school by building houses on spec up in Maine, and I've written five books with really exciting titles like *Beginning Swahili*."

Little wonder that with programmers like Carlston, the products rolling out of Cyberwood are as unpredictably different as the films coming out of Hollywood are, well, what they are. Assuredly there is no place in Tinseltown for Sandra Desmond, one of the partners of Runandgun!, a Chicago-based concern that serves advertising agencies and plows the profits into completing Duelin' Firemen!, which she describes as "an interactive motion picture with game play."

In Cyberwood the new and the nameless would win the Oscars.

The plot/action is, to say the least, arresting. "Air Force One and the space shuttle collide over the Sears Tower on the Fourth of July," Desmond tells us. "There is a big conspiracy theory and reasons why that happens, but they are actually told in the sequel to Duelin' Firemen!, which is coming out later. Everywhere the city of Chicago is on fire, and it's out of control, so the authorities, the police and the real firemen and everyone who can, leave the city.

"The people who are stuck in the buildings are partying like mad because it's the Fourth of July, and they're going to burn, so they might as well have a good time. There are two opposing bands of lunatic fire enthusiasts, and hobbyist types are running around trying to entertain the people in the buildings. The two enemy bands of fire brigades are led by an African American musician and a pretty much undiscovered actor. Their mission is to entertain the people, gather cult status points and make it to the board of trade, where they compete against a Japanese punk rock band and try to win the recording contract of a lifetime and get flown out of the city on a private plane to Japan." Desmond explains, perhaps gratuitously, "It's not any kind of typical game. But it's not a shoot 'em up, and it's not a flight simulator. The game play itself is nonviolent." And they said *Pulp Fiction* was different.

Whether or not Duelin' Firemen! becomes a hit may depend as much on the looks, the feel and the operation of the game as on its unusual premise. Operating out of a loft in Chicago overlooking the site of what was once Al Capone's headquarters and using family-affordable modern software, which enables even the teenager upstairs to become another Cecil B. DeMille or Steven Spielberg, Desmond can rival Hollywood for special effects for a twentieth of the cost. "Our seed capital was less than one hundred thousand dollars," Desmond points out. "The game will be a half-million-dollar production."

Whether using live actors or electroids of the imagination, without studios, without sets and without armies of fetchers and gofers, Cyberwood can produce spectaculars for three or four cents for every dollar Hollywood spends. "You cannot believe what we can do on a PC—it's mind-boggling," declares Cat Chapman, one of the partners who own Blur Studio, a Cyberwood house that recently re-created the effects for a cinematic mishap that "looked so bad that they were embarrassed to release

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Photo Montage

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HOORAY FOR CYBERWOOD!
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it," she says. "It was sitting, finished, on the shelf for over a year, but they needed to redo it. The only reason they finally could was that we were able to do it at a price they could afford." She says that studios like hers can now achieve 90 percent of the special effects of a *Jurassic Park* on a cheap desktop computer.

As the cost of entry into the industry drops to something close to chump change, the price of admission becomes brains, new ideas and derring-do. Locked out of Hollywood, thanks to its incestuous arteriosclerosis and the industry's habitually extravagant folderol, the people of Cyberwood are smarter, fresher and more knowledgeable.

Twenty-seven-year-old Cerise Casper, who grew up in Grand Island, Nebraska, and majored in English and philosophy, founded her own small company, Soggy in Seattle Productions, Inc., which developed Treasure Quest, a recently released interactive game/puzzle/story CD. The first person to solve the puzzle wins a million dollars, put up by Treasure Quest's backer and distributor, Sirius, a company started three years ago by Richard Gnant, a former billiard table manufacturer from Hartland, Wisconsin. The forty-eight-year-old Gnant solved the irksome problem of how to acquaint people with CD-ROMs and get them to buy them without having to spend an arm and a leg. His "5ft. 10 Pak" (at $39.95) offers a wide variety of CDs and has sold by the freight-car load.

You will not find such people in Hollywood, a town of deal makers. You will find them in Cyberwood, a virtual place filled with real-time business builders and trailblazers.

"We're not Hollywood," Cat Chapman says. "One of our partners, Tim, doesn't wear shoes. He walks around barefoot or in socks. Then these guys in suits come over here, and we're relaxin' and doing great work. We don't take the bullshit, we're down-to-earth, and this is what it is, ba-da-bing, ba-da-boom." □

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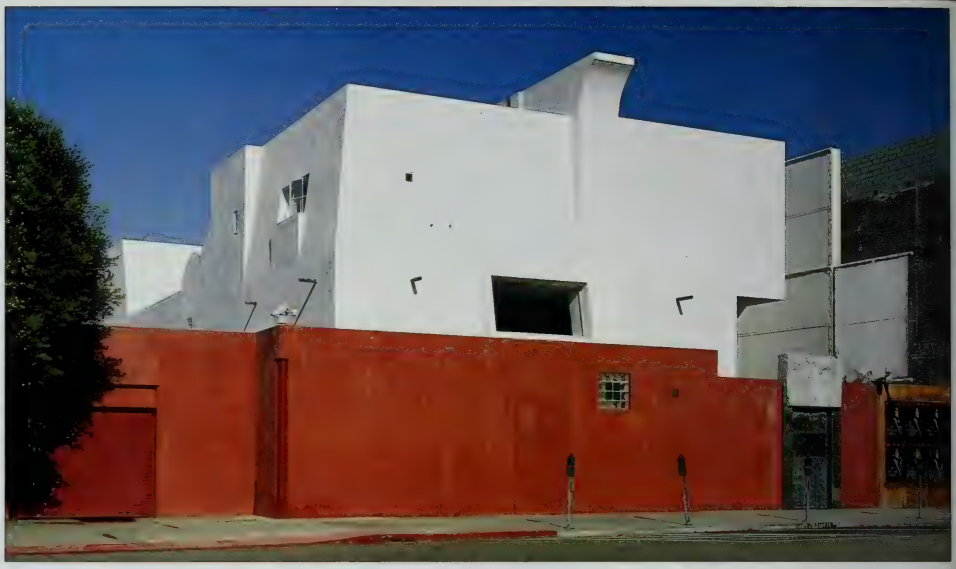


ANJELICA HUSTON AND ROBERT GRAHAM

The Artist Sculpts a Venice House for His Actor-Director Wife

TEXT BY JOSEPH GIOVANNINI PHOTOGRAPHY BY TIM STREET-PORTER

Robert Graham's two great loves—Venice, California, and Anjelica Huston—seemed mutually exclusive. Since 1971 the noted Los Angeles sculptor has worked in studios set among the cast-iron arcades of the scruffy, ready-for-anything beach town, just yards from the fire-eaters, chainsaw jugglers, gyroscope surfers, skateboard dancers and all-around abracadabra men of the boardwalk. Here, poets and muscle men com-

"He gave me a very beautiful shell in which to place my oyster," says Anjelica Huston of her husband, sculptor Robert Graham (left), who designed their Venice, California, house. FAR LEFT AND COVER: Huston, star of *The Grifters* and *The Addams Family*, in the living room.

ABOVE: A terra-cotta-colored wall contributes to the building's solid massing at the street elevation. OPPOSITE: Straddling the bronze courtyard door is a three-ton block of marble. "It's a handmade house with fleshy concrete and rubbed-in, patinated surfaces," Graham notes. "It runs the spectrum of warm to cold, depending on how the light hits it."

mingle in a republic of freewheelers that for decades has nurtured many Los Angeles artists who are collected internationally. The woman in Graham's life, however, lived above the city on Mulholland Drive, miles away and a world apart. Would she ever come down from the hill?

They held their wedding reception on a small vacant lot next to his studio, the site of a former bank, where Meryl Streep, Mick Jagger and Warren Beatty celebrated with Westside artists and architects, including Ed Moses, Tony Berlant and Frank Gehry. But after the festivities and the honeymoon in Oaxaca, living with Huston turned Graham into a reluctant commuter. He joked that for each year of shuttling between the Mulholland house and the Venice studio, he could have spent twenty-seven days on a beach in Hawaii. The couple considered moving and looked at many houses. Nothing married their different worlds.

During their honeymoon they had stayed at the El Presidente, a six-

"Bob is training me in restraint," says Huston, "but not in austerity or minimalism." OPPOSITE: A Mexican carved wood icon stands on a plateau of the living room wall; a pair of giltwood lamps carved as archangels flank the fireplace. "Light is essential to the design," Graham says. "The unpainted plaster actively picks it up, absorbs it and throws it back."

ABOVE: A Graham figure fragment, whose base is engraved *For Anjelica* and (twice) *Love*, rests on a low table in the living room, surrounded by pieces that include silver temple bells. BELOW: In the living room, needlework pillows by Huston's mother are scattered on the Donghia sofas; the armchairs are also Donghia. The harlequin tapestry is 19th-century French.

teenth-century convent transformed into a hotel, and it gave them the idea that a courtyard house, even in hyperactive Venice, might make Anjelica feel less exposed. After more fruitless house hunting, the beach town began to make sense: Her work didn't tie her to any one place, but his foundry committed him to Venice. Besides, Graham owned the nuptial lot, and it was still vacant.

They decided to build a house of their own, and he would play architect to her client. "Creating a house is almost like making a portrait or sculpture—you reflect the person," Graham says. "Sometimes designers can't do it because there is no one to hang the portrait on. But when you have someone like Anjelica, all the lives are there. You color them in."

Anjelica, of course, is the Maerose of *Prizzi's Honor*, Lily of *The Grifters* and Morticia of *The Addams Family*, an actor who grew out of her identity as the daughter of the legendary writer-director John Huston and granddaughter of actor Walter Huston into a name of her own. Her latest endeavor is directing: She has just completed *Bastard Out of Carolina*, a film for television.

Robert Graham first became known for his mischievously erotic miniature tableaux—couples caught romping on large beds in small acrylic boxes. He went on to realistic, anatomically detailed bronzes—classical nudes appear airbrushed in comparison—done by the lost-wax method and cast in recent years by rehabilitated gang members from the neighborhood.

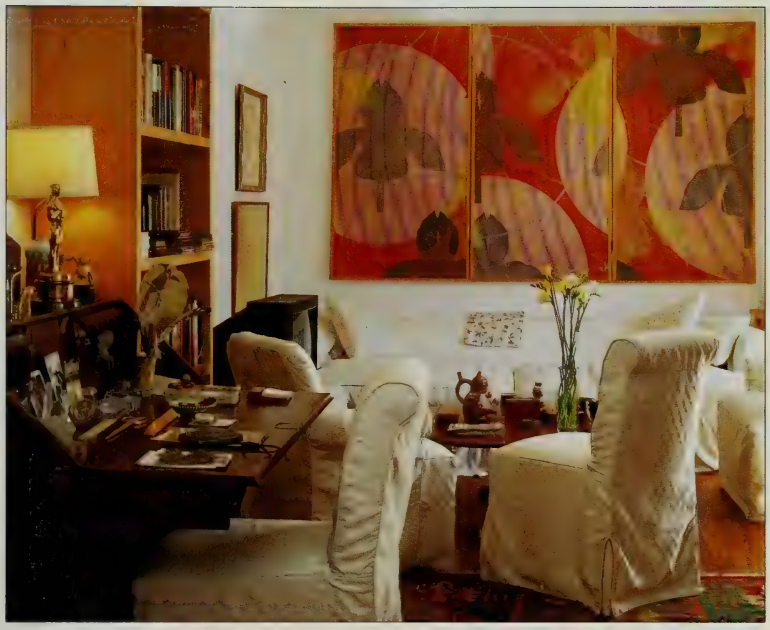
"I built the house for Anjelica," says the sculptor, looking prophetic with his mane of gray hair, "and she's a tough client."

"I told him I like arches, domes, white and plaster," Huston responds. "I like iridescence, and I like light. I

OPPOSITE: The Ming-style table and chairs, from the estate of Empress Su Lin, were discovered by Huston in Los Angeles's Chinatown. On the *tansu* chest are a circa 300 A.D. Gandhara head; a Waterford ashtray and crystal decanter; and a silver tray given to John Huston by the cast and crew of *The Asphalt Jungle*. David Novros oil-on-canvas triptych, 1971. "I designed the forms and spaces exclusively for her," says Graham of his wife. "I followed her program. My responsibility to my client was met in having made her happy." ABOVE: Two recycled-pinewood stairs descend from the bedroom: One leads to the dining room, the other curves down to a bath. Project manager John Cordic executed the design.

ABOVE: The courtyard wall of the cantina-like kitchen is a David Novros fresco. Atop the kitchen is an open landing, which lies off Huston's study. RIGHT: An untitled 1982 bronze plaque by Graham shares space with a mature coral tree in the courtyard, the house's nucleus.

ROBERT GRAHAM



"I don't know how to live sparely," says Huston, "but Bob does. With me, objects are apt to amass." Comments Graham, "I make things; I don't need to collect them." ABOVE: Billy Al Bengston's 1976 *Bahia Almejas Draculas* dominates Huston's second-floor study. Among the memorabilia is, at far left, her Oscar for Best Supporting Actress for *Prizzi's Honor*. "My collections started pre-birth," Huston says. BELOW: The basement game room—its walls a counterpoint to the white stucco—is lined with artworks (by Jasper Johns, John Huston and others) and photographs (including ones by Helmut Newton and Diane Arbus). "My objects follow me wherever I go. They remind me of who I am and where I came from."

"Creating a house is almost like making a portrait or sculpture—you reflect the person."

like Mediterranean, balconies and terra-cotta. I like circular things, I like wood, I like nature, I like farm animals, I like eggs."

"So that's how we started," nods Graham. "The client liked eggs."

The two- and three-story house that Graham designed for his spirited wife stands hard by the street, like a town house. A cobra-shaped cowlick at the parapet rises mysteriously behind a high terra-cotta-colored masonry wall with a three-ton stone wedged over the entrance gate. The solid fence isolates the yard in complete privacy so that visitors stepping through the gate into the garden already feel inside the house. From the outdoor walkway a wide courtyard works as an exterior room and functions as the heartspace of the place, offering elemental pleasures—the shade of a mature coral tree, the stillness of water in a lap pool and a patch of sky squared off by tall white planes. Patinated walls, troweled by hand, and flesh-colored floors give the sense of a structure sensuously crafted. The broad windows and doorways induce strong breezes: A leaf pushed by the wind skates across the terra-cotta tiles. You feel the design on your skin.

ROBERT GRAHAM

ABOVE: A bedroom terrace overlooks the courtyard and faces the master suite. BELOW: Small framed Japanese and Indian erotic prints are displayed in one of the bedrooms. The paving on the terrace—an extension of the room—is pink concrete, accented by brass strips.

It would be easy to think of this courtyard house as Mexican, but Graham, who was born in Mexico, simply reworked an ancient architectural archetype when he devised the plan (the construction documents and general contracting were done by John Cordic) according to his and Huston's needs and the restrictions of the site. The parsimonious fifty-by-one-hundred-foot lot, its location on a brassy street and the desire for privacy led him to circle rooms around the site like a wagon train. He also discovered what the turn-of-the century California architect Irving Gill

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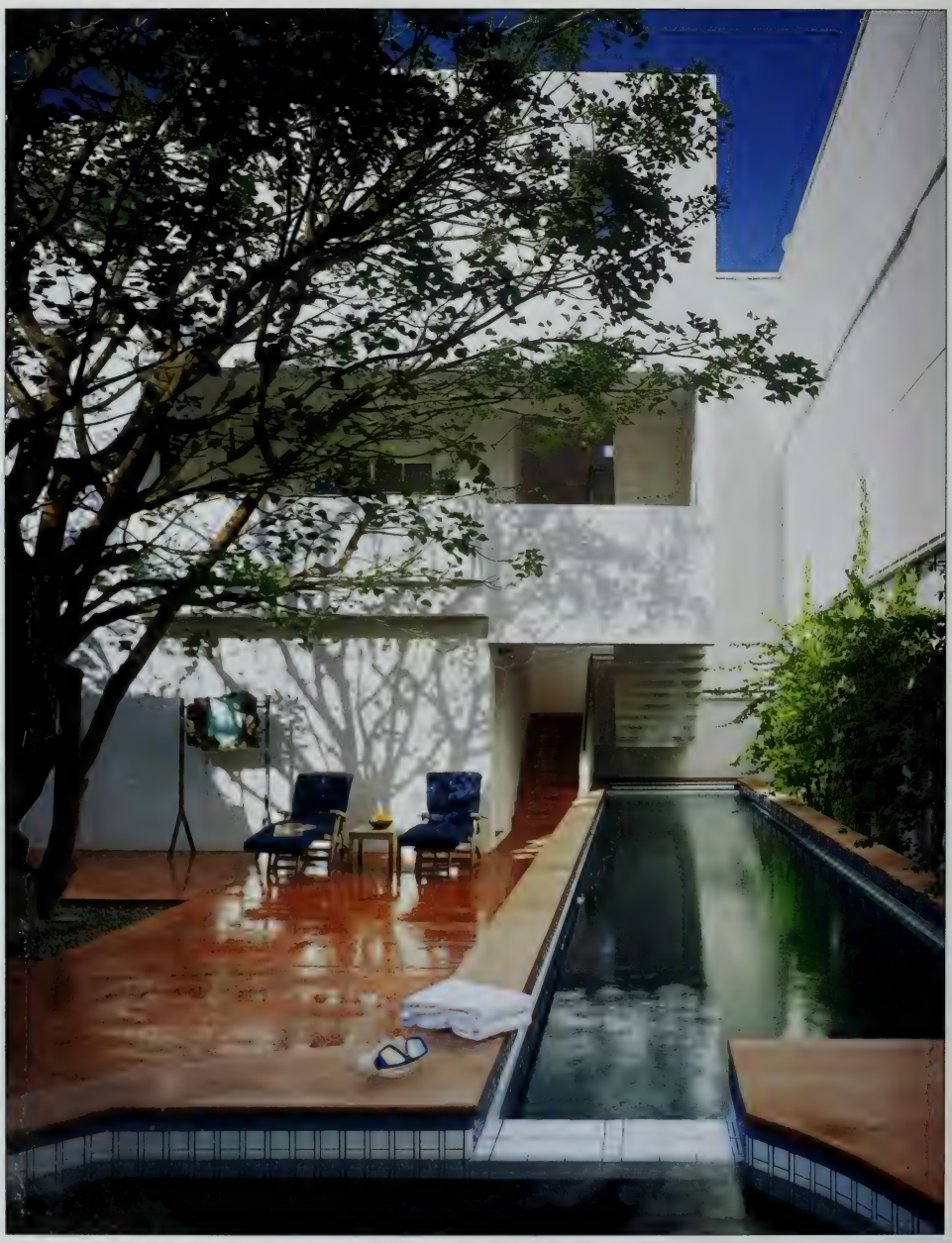
"I've traveled so much and have always created my own environment wherever I've gone," says Huston. "It was out of necessity when I was younger, but the hippie/gypsy part of my nature is still quite evident." Observes Graham, "Anjelica is a nester. She makes something out of what's there." ABOVE: Fortuny fabric covers two armchairs in Huston's study, which looks out over the rear garden. The cherub paintings by Charles Chaplin are 19th-century French; the majolica birdcage is an antique.



"With the courtyard and terraces, the house offers me a full interior and exterior life," Huston remarks. "I'm a Cancer. I have both of what I need here, which is comfort and places to escape to in the house and—so important—the sense of never feeling hemmed in." ABOVE: A lap pool, which is joined by a Jacuzzi, forms the western edge of the courtyard. "It isn't finished," says Graham of the house. "We built into it its constantly changing nature: It will continue to be elaborated and worked on." OPPOSITE: Between the stair to the master dressing room and bath and the stucco wall is a Novros fresco. Steven Graham tilework. "The house isn't ossified. Venice isn't ossified. It's a good building for this town."

ORSON WELLES

The Maverick Citizen Kane Creator in New York

TEXT BY SIMON CALLOW

ABOVE: Though considered one of the industry's most influential filmmakers, Orson Welles won his only Academy Award for the screenplay of his first film, *Citizen Kane*, sharing the honor with Herman J. Mankiewicz. He went on to make *The Magnificent Ambersons*, *Othello* and *Chimes at Midnight*. In 1938 and 1939 Welles lived in a modern duplex on East 57th Street in New York City with his wife, actress Virginia Nicolson, and their daughter, Christopher. OPPOSITE ABOVE: The entrance hall. OPPOSITE: Welles painted the living room murals and designed the furniture himself.

Orson Welles's career is often deceptive. In 1938, for instance, when he bought his spanking-new duplex on Fifty-seventh Street, it seemed as if he was on top of the world. The Mercury Theatre, which he had created with John Houseman only a year before, had immediately written itself into theatrical history with its dazzling first season. Starting with their famously audacious production of *Julius Caesar* in jackboots, they had gone on with scarcely less aplomb to the little-known *Shoemaker's Holiday* by Shakespeare contemporary Thomas Dekker (a riotous tour de force in Welles's hands) and Shaw's difficult *Heartbreak House*. Welles himself was a radio star of the first magnitude, both as the Shadow in the popular series of that name—supposedly anonymous, but anonymity and Welles were opposed concepts—and

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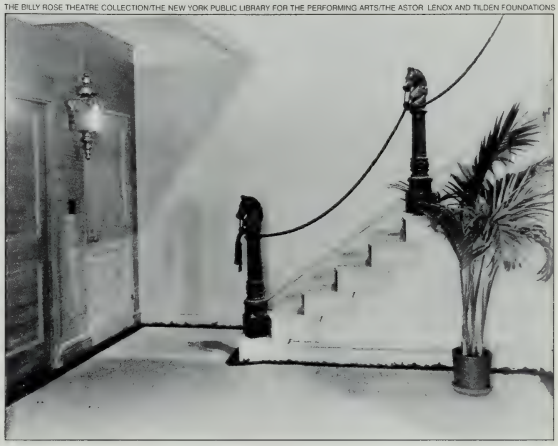

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as the helmsman, director, leading actor and prime mover of *Mercury Theatre on the Air*. Having fielded a number of stunning adaptations of classic melodramas in state-of-the-art productions, the series had brought the nation to a momentary halt with the broadcast of H. G. Wells's *War of the Worlds*, which was aired on Halloween eve, 1938. A part of the huge audience for the Charlie McCarthy show, unimpressed by the talents of that evening's vocalist, had accidentally tuned in halfway through the Mercury broadcast to what they took to be a sober newscast describing the invasion of New Jersey by martians.

Welles's face would soon be on the front page of nearly every newspaper in the world. Even the irrepressible twenty-three-year-old Boy Wonder of the American Theater—as he had long ago been dubbed after his sensational "voodoo" *Macbeth*, all of two action-packed years before—was a little taken aback by

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Of Welles, John Barrymore once quipped, "He's an exhibitionist, a publicity seeker, a headline hunter, a cheap sensationalist . . . why, he's another John Barrymore!" TOP AND LEFT: "The dining area was set on a balcony overlooking the living room," Virginia Nicolson Pringle recalls today. Following his success with the Mercury Theatre in New York, Welles went to Hollywood at 24 and signed a contract to write, act in, direct and produce a film a year. "I didn't want money," he said. "I wanted authority." ABOVE: Welles plays with Christopher, his oldest daughter, in New York.

what he'd unleashed. His already considerable reputation swelled to monumental proportions—as much for his showmanship as for artistic achievement. He seemed to be able to get away with anything.

In reality, Welles was in serious trouble. *War of the Worlds* had come in the middle of a nightmarish technical rehearsal period for the Mercury production of *Danton's Death*, the opening play of its second season. No sooner had Welles—more or less—extricated himself from the mayhem (protests, lawsuits, outraged editorials) caused by the martian broadcast than he was opening a production of an enormously challenging play complicated by a set that hadn't been thought through and a lighting plot that had never had a chance of working. The show was a mild flop, though not a critical disaster. New York's theatrical community was therefore amazed when Welles and Houseman precipitately wound up the Mercury.

Cool, open, ruthlessly rectilinear, the apartment seems an odd home for the romantic throwback that was Welles.

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The couple had previously rented a house in Sneden's Landing, from which Welles would travel by boat and chauffeur-driven Rolls-Royce into the city to work. Among the Mercury Theatre's radio broadcasts was the infamous dramatization of H. G. Wells's *War of the Worlds*. ABOVE: Welles's office. Welles's film style was both strikingly visual and extremely intuitive. "I think I share with Hitchcock the ability to say what lens goes in the camera and where it stands without consulting a finder or looking in the camera," he said. "I just walk over and say, 'There it is.' " RIGHT: The bedroom.

What had seemed to be the brightest hope there had ever been for that great dream, an American national theater, was summarily dashed.

For Welles and Houseman there was a new radio program, *The Campbell Playhouse*, sponsored by the well-known soup manufacturer (Houseman observed that they presumably figured that "if we could sell the end of the world, we could certainly sell tomato soup, too") and the prospect of offers from Hollywood. Studio bosses had already flirted with Welles—as actor, as literary adviser, as possible director. But he was holding out for a much bigger prize. He wanted the lot. Actor-writer-director Orson Welles was his radio sobriquet; he could see no reason why it shouldn't be repeated in film. He was in no rush, however. He and Houseman had a final debt to discharge to the Mercury and to the theater, a massively ambitious enterprise that would cover the whole of Shakespeare's history cycle condensed into two evenings under the title *Five Kings*.

It was at about this point in his life that Welles bought a duplex on East Fifty-seventh Street. He was clearly in an expansive mood; the duplex was by no means cheap, and it represented a substan-

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tial step upmarket. His first New York apartment in the mid-1930s had been over a grocery store on Fourteenth Street; spreading the newspapers about this impossibly tiny space, he had managed to set fire to both them and it. With his first proper money from radio he, his young wife, actress Virginia Nicolson, and their somewhat capriciously named daughter, Christopher, had moved into an inexpensive rented house in Sneden's Landing, on the other side of the Hudson from Tarrytown. This had been the cause of much journalistic comment, not so much on the house itself as on the lifestyle that seemed to go with it. To come into town Welles would take a motorboat across the water; once off the ferry, he would be greeted by a chauffeur-driven Rolls (ancient and broken-down, he defensively insisted). Lunch would be at his club, '21'. There he would be shaved and manicured, then he would go on into the mad whirl of his life—the meetings, the suppers, the rehearsals in the theater, the recordings in the radio studio, the all-night drinking. Perhaps it no longer made sense to him to waste all that time on the boat and in the Rolls (although he used to claim that he

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MARC WANAMAKER/BISON ARCHIVES

NORMA TALMADGE

The Santa Monica Beach House of a Silent-Screen Legend

TEXT BY ROLAND FLAMINI

Cary Grant lived there, first with roommate Randolph Scott and then with wife Barbara Hutton; so did actor Brian Aherne, and the mysterious Howard Hughes, and the divine Grace Kelly in her princess days, and the ill-starred Sharon Tate with Roman Polanski.

The original owner of 1038 Ocean Front in Santa Monica, however, was Norma Talmadge, and its Norman-style design is her little joke, a play on her name (Norma's Norman house). The house was started in the late twenties, when the Brooklyn-bred silent-screen star was at the peak of her popularity, specializing in heroines in distress. In a career begun in her teens, she appeared in more than a hundred silent films: She was a proud Spanish girl caught up in love and murder in *The Passion Flower* (1921), Balzac's duchess of Langeais in *The Eternal Flame* (1922), the heroine of de Maupassant's short story "Boule de Suif" (filmed as *The Woman Disputed* [1928]) and of the much-remade *Smilin' Through* (1922) and the Lady of the Camellias in the pre-Garbo version of *Camille* (1927). She was the oldest of the three Talmadge sisters (the others were Natalie, who married Buster Keaton, and Constance, also a movie star) and the most successful. But the silent-screen era was drawing to a close, and Norma was preparing to take the plunge into talkies in the role of Mme Du Barry, Louis XV's famous mistress, in the costume drama *Du Barry, Woman of Passion*.

To design her house, Talmadge called on the fashionable Los Angeles architect Paul Roe Crawley, who built an L-shaped country house that was as Norman as Calvados. The long, slanting tiled roof was studded with gabled windows, and an overhang created galleries on two sides. The entrance was through a round tower tucked in the right-angled corner of the L and containing the main staircase of polished mahogany. To give the house a solid base on the beach, twenty-eight-foot-long concrete pilings were driven into the sandy ground and a platform of heavy timbers was placed over them.

But by the summer of 1929, when the house was finally ready for occupancy, Talmadge had experienced a jarring reversal of fortune in both her personal and professional life. Her ten-year marriage to Joseph Schenck, the mercurial producer who shaped her career, had broken up. Following the split came her forced retirement from the movies at the relatively young age of thirty-three. In her talking-picture debut, *New York Nights* (1929)—*Du Barry* was postponed—disillusioned fans found her Brooklyn twang hard to reconcile with the sophisticated screen beauty they knew. Her voice was even more of a handicap in *Du Barry*, which was made the following year; the film was wickedly parodied in *Singin' in the Rain* (1952), when Debbie Reynolds sang the words that Jean Hagen was mouthing.

When *Du Barry* flopped, Constance cabled her sister: "Quit pressing your luck, baby. The critics can't knock those trust funds Mom set up for us." Peg Talmadge, the quintessential stage mother, had pushed, bullied and protected her three "Brooklyn Cinderellas," while shrewdly investing their earnings, mainly in real estate. In addition to Norma's house, they owned two beachfront residences in Santa Monica, plus several other properties in the Los Angeles area.

Norma Talmadge became famous for her roles as a self-sacrificing heroine in more than 100 silent films during the teens and 1920s. OPPOSITE: The actress outside her beach house at 1038 Ocean Front in Santa Monica, where she lived for five years. ABOVE LEFT: An early postcard of the house.

Separated from Schenck, Talmadge moved into the house alone. Together, they had been one of Hollywood's most social couples, famous for their parties at their mansion on Hollywood Boulevard. Life at 1038 Ocean Front was cheerful but quieter. Talmadge, who was having an affair with the actor Gilbert Roland at the time, still entertained, but on a more modest scale. She decorated the house herself in a Spanish-inspired style, adding pastel colors for the walls, draperies and upholstery. A pale carpet covered the long, rectangular first-floor living room, which faced the ocean. The fabric on the sofa was lavender, Talmadge's favorite color, and the deep armchairs were a lavender satin stripe. In the dining room, the seventeenth-century-style furniture included an oak dining table. English silver serving dishes and a silver tea service were displayed on the sideboard against the window.

On the floor above was her bedroom, which also overlooked the ocean and was the size of a small ballroom. The sheets on her bed were pale green silk, monogrammed with the same plain *N* that she used on her table linens, stationery and cut-crystal dressing table set. The lavender-trimmed table itself was used in *Camille*. "A dash of lavender was not inapropos for La Dame aux Camélias," she once explained. Tiles with an Egyptian lotus flower motif from the Malibu Pottery, noted at the time for its high-quality custom designs, lined the walls of Talmadge's bath.

Exposed wood beams, wood paneling and heavy brass-studded seventeenth-century-Spanish-style furniture, along with a large globe atlas that stood near the granite fireplace, gave the second bedroom a more masculine atmosphere. But the tiles in the adjacent bath had a delicate Moorish design in beige and cobalt blue.

WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

BURTON HOMES FILMS, COURTESY MARIAN MARSH AND THE WISCONSIN

What was perhaps surprising about the Talmadge residence was the absence of movie memorabilia. A studio portrait of Talmadge above the fireplace in the living room and a few framed photographs were the only mementos of her career. But Talmadge had never nursed much sentimentality over the movies, and after her retirement did so even less.

Norma Talmadge and Joe Schenck were divorced in 1934, after a long separation, so that "Go away, dear, I don't need you anymore," Talmadge said to an autograph hunter after her Brooklyn accent forced her to retire from film. Both her talkies—released while she lived at the beach house—flopped.

OPPOSITE BELOW: The French Norman–style residence was designed for Talmadge in the late 1920s by local architect Paul Roe Crawley. Talmadge decorated the interiors herself using primarily 17th-century-style pieces, such as the sideboard, table and chairs in the dining room. BELOW: A portrait of Talmadge hangs above the fireplace in the living room.

Norma could marry comedian George Jessel, a marriage that did not last. (Her third husband was a Beverly Hills doctor, with whom she lived until her death in 1957.) In the mid-thirties Talmadge sold her house to Cary Grant and Randolph Scott. The two actors made no changes in the décor, but several years later Grant married Woolworth heiress Barbara Hutton and Scott moved out. Nostalgic for the Paris she could not visit because of the war, Hutton transformed the dining room into a replica of a Parisian

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JOHN MEIGLE/MARC WANAMAKER/BISON ARCHIVES

ARCHIVAL SERVICES, CENTER FOR BERKELEY AND THEATRE RESEARCH

ABOVE LEFT: Talmadge, who was having an affair with actor Gilbert Roland, the son of a bullfighter, chose a Spanish-style table, chair and bed for the guest bedroom. LEFT: The actress with Roland, left, her sister Constance and Townsend Netcher.

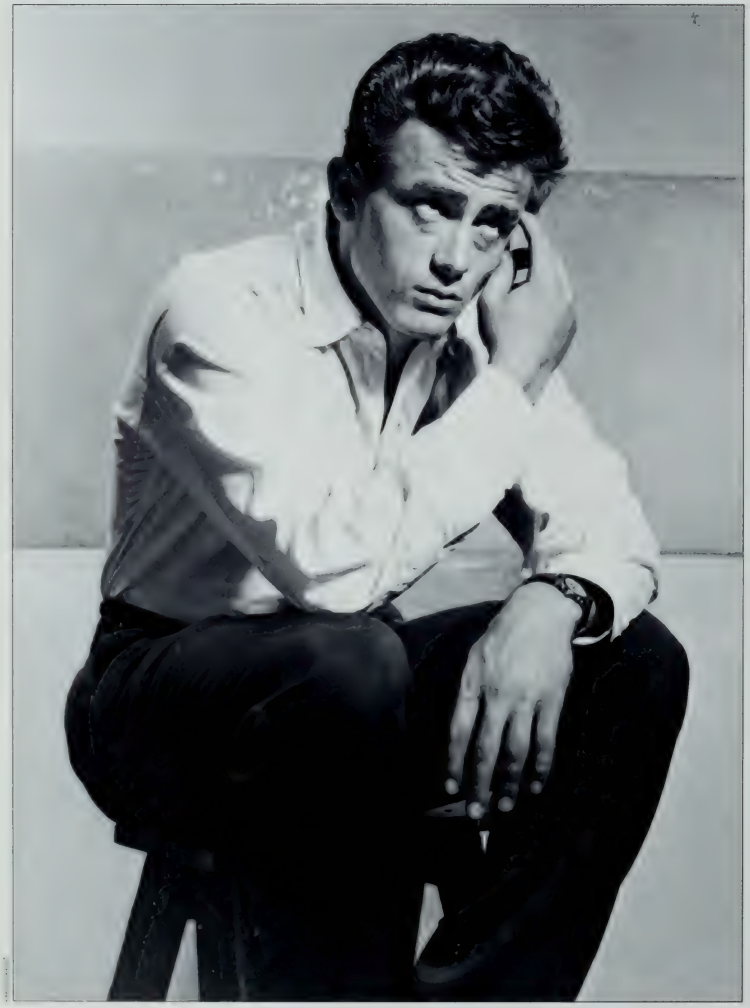
Talmadge decorated the house herself in a Spanish-inspired style, adding pastel colors for the walls, draperies and upholstery.

Film industry luminaries—such as Lionel Barrymore, Zeppo Marx, Buster Keaton (who married Norma's sister Natalie) and Sid Grauman—often gathered at the beach house. ABOVE: The sunroom opened onto the terrace. Magazines on the low table include *Theatre* and *Picture Play*.

JAMES DEAN

The Rebel Without a Cause Star's New York Apartment

TEXT BY DONALD SPOTO
PHOTOGRAPHY BY DENNIS STOCK



"Everything about Dean suggests the lonely, misunderstood nineteen-year-old. You sense the badness in him. But you also like him," William Zinsser wrote in his review of *East of Eden*. ABOVE: James Dean starred in only two other films, *Rebel Without a Cause* and *Giant*, both released after his death in 1955.

"At first New York overwhelmed me," said James Dean. "I was so confused that I strayed only a couple of blocks from my hotel off Times Square, to go to the movies."

He was twenty in October 1951, and he had spent all but five years of his life in rural Indiana. The only child of a shotgun wedding, the myopic, shy farm boy had come East to pursue his fortunes as an actor. Idolizing the disaffected sensuality of Marlon Brando and struck by the moody ambiguity of Montgomery Clift, Dean longed to transform his worship of those stars into an inheritance of their fame. But all his agent could obtain for him was a temporary job as a rehearsal assistant for the television game show *Beat the Clock*, for which he tested the zany stunts planned for prospective contestants.

Until 1953 Dean was often difficult to locate: He rented a dozen hotel rooms in midtown, none of them for more than a few weeks at a time. There was, he thought, good reason to be elusive, for his private life was often unconventional and messy. At last he settled into a cheap fifth-floor walk-up at 19 West Sixty-eighth Street, a tiny chamber with space only for a daybed, a built-in desk and a hot plate; there was no kitchen, and the common bath was down the hallway. Guests invariably found his room cluttered with empty beer bottles, half-eaten cans of food, unsleeved records and dog-eared books.

Eventually Dean landed roles in

From October 1951 until March 1954 Dean lived in New York, where he appeared in many television roles and on Broadway in *See the Jaguar* and *The Immoralist*. OPPOSITE AND OPPOSITE ABOVE: Dean reclines under horns and a matador's cape in the small apartment he rented on West 68th Street.

JUNGLE
DRUMS

live television dramas. Mostly he had only brief, insignificant walk-ons, but among the few exceptions was a poignant performance as a misunderstood, love-struck youngster in *The Thief*, with Mary Astor, Paul Lukas and Diana Lynn. Patient directors found him a serious professional eager to succeed, but those who had no time for his improvisations on the set were exasperated at his selfishness. Still, he was nothing like a star, and survival was a struggle.

During the steamy days of summer and the bitter evenings of winter, he liked to sketch and sculpt (for which he had genuine talent), or he simply roamed the streets of Manhattan, scouring bookstores, observing passersby. Sometimes he took a dance class with choreographer Katherine Dunham; often he pounded his bongo drums at smoke-filled jazz clubs. He became a member of the Actors Studio, but after Lee Strasberg offered a critique of his first effort, Dean stormed out and—returning only a few more times—eventually quit.

With buddies like the young composer Leonard Rosenman, Dean could often be found hunched over a cup of coffee at Cromwell's Pharmacy in Rockefeller Center; more often he sat alone, downing beers at Louie's Tavern in Sheridan Square. Frequently he met other hopeful apprentices for a cheap plate of spaghetti at Jerry's Bar and Restaurant on Fifty-fourth Street or a bowl of chicken soup at Riker's on Fifty-seventh. Money came from the occasional TV job or from his aunt and uncle in Indiana, who had been surrogate parents since Dean was nine, when his mother died and his father virtually abandoned him.

Dean's Broadway debut occurred

"In the short span of his lifetime an actor must learn all there is to know," Dean said. "He must be superhuman in his struggle to inform himself." ABOVE: On his shelves are books by authors ranging from Baudelaire to Kafka and recordings of drum music and Mozart.

OPPOSITE: The apartment was on the top floor, and though it had no kitchen and only a shared bath down the hall, Dean noted, "If you press your head against the window in a certain way and squint through one eye, it has a grand view of Central Park."

in December 1952, in N. Richard Nash's turgid drama *See the Jaguar*. His performance as a backward seventeen-year-old country boy won the attention of New York's critics but no immediate job after the play's five performances. In February 1954 he brought an insidious charm to the role of the seductive Arab houseboy in an adaptation of André Gide's *The Immoralist*—an appearance that earned him a place among the "most promising personalities" named by the editors of *Theatre World*. In the audience one evening was Paul Osborn, who had just finished the screenplay of John Steinbeck's sprawling novel *East of Eden* and, with director Elia Kazan, was looking to cast the picture.

Hastily, screen tests were arranged, and James Dean was signed by Warner Bros. and whisked to Los Angeles. His subsequent performance as the lonely Cal Trask, alienated from his mother and rejected by his father, struck resonant chords with unsettled youngsters the world over. There was no more foraging for food money, but he was still a lonely wanderer in Hollywood. "New York is where I really am," he said, even though he now worked in Los Angeles.

From May 1954 through September 1955, Dean made three pictures for Warner Bros. Outside the studio he nurtured a passion for the latest racing cars and earned a few trophies. When he died at the wheel of his Porsche on a lonely stretch of California highway on September 30, 1955, he was only twenty-four. *Rebel Without a Cause* (1955) and *Giant* (1956) were not yet released, but *East of Eden* had been a huge success, and Dean was considered the most exciting new star in Hollywood.

Dean displayed an inchoate, unrefined talent, but within the borders of his limitations there was something of both the perplexed sensitivity of Clift and the cool contempt of Brando, to whom he was inevitably but favorably compared. Humphrey Bogart, with his usual sardonic imperturbability, said that if Dean had lived longer, "he'd never have been able to measure up to his publicity."

He didn't have to. Confused and idealistic, fierce and lovable, wild and gentle—James Dean is all things for everyone's fantasy. Forty years after his death, he remains an instantly recognizable icon. □

SHARON STONE'S SCREENING ROOM

Casino's Star Pays Homage to the 1930s

Taking their cue from George Hurrell's photography, Ralph Lauren Creative Services concocted a 1930s fantasy screening room for Sharon Stone. ABOVE: The actress next to a vintage projector. RIGHT: "An intimate atmosphere was important to her," says one of the team. Fabrics and all furnishings, except ottomans, Ralph Lauren Home Collection.

The house was a large French château in the Hollywood Hills on a lot hardly equal to its stature. Its future screening room was just a basement off the butler's quarters where someone had installed a fake bar to make the space look functional. But when Sharon Stone walked through the house last May, she saw every negative as a positive. "I am the only person who would buy this," she proudly announced.

The prospect of moving out of her small house was only a partial explanation. There was also the appeal of that faint suggestion of a screening room. Now that entertainment has become one of America's key industries,

ERIOR DESIGN BY RALPH LAUREN CREATIVE SERVICES TEXT BY JESSE KORNBLUTH PHOTOGRAPHY BY MARY E. NICHOLS

any Hollywood figure at a certain level can afford shelter with a swimming pool or tennis court. A house with a screening room, however, telegraphs success on a somewhat grander scale. For Stone, who endured a clutch of minor roles until she broke through in 1992 as the icily erotic lead in *Basic Instinct*, a screening room would be an upside and then some—the equivalent of a mogul's private Gulfstream.

Sharon Stone has the brash confidence to buy a Degas and a Léger at auction on a car phone. She chose a designer for her screening room with the same insouciance. She had seen Ralph Lauren's fall '95 collection, which featured a silver sequined dress that was a clear homage to 1930s Hollywood glamour. His home collection that season continued the theme—its tones were silver and black, its woods mahogany and ebony. Put the collections together and they added up to a world fit for Joan Crawford, Faye Dunaway—and Sharon Stone. And so, although Lauren's home design team had never done a screening room, she had to have Ralph Lauren.

There was, she said, one little problem. She

LEFT: In the powder room are a photograph of Jean Cocteau and a beaded dress "that I bought in a London flea market and wore to an Academy Awards party," Stone says.

ABOVE: Photos of Bette Davis and Orson Welles hang in the Art Déco–style bar area, along with a poster from the original version of *Les Diaboliques*, which was recently remade with Stone in the role played by Simone Signoret. "The Buddha head," Stone says, "was bequeathed to me by a former acting coach."

would be in Pittsburgh filming the remake of *Les Diaboliques*, and when she returned to Los Angeles, she wanted to give a party to celebrate the opening of *Casino* and the unveiling of her star on Hollywood Boulevard. Stone's schedule gave them just six weeks to convert a room with cinder-block walls and cracked floors into a glossy jewel box.

The first challenge was to fine-tune Stone's fantasy, which meant talking about houses that existed nowhere but in vintage movies. How about Gene Kelly's house in *Singin' in the Rain*? Too Spanish, too heavy, Stone thought. Other houses, other objections. Then the conversation turned to photography. George Hurrell's name came up. That was the catalytic moment—Stone was the last actress who had sat for him. And she adored his palette of platinum and pewter.

Overnight, Lauren's team, together with architect-contractor Don Goldstein and projection expert Isaac Levenbrown, went into high gear. The ceiling was covered with drywall, adorned with crown molding adapted from the *Normandie*, then repeatedly plastered and lacquered. An ebony floor was refinished five times, until it produced the kind of seamless reflection last seen in Fred Astaire films. And the screening room walls were upholstered in platinum Charmeuse.

There's a powder room, but because it was conceived as a place to gossip, it has no sink. In similar fashion, the bar is not quite standard. Instead of a mirror, the wall behind it is glass, revealing the wine cellar.

There are other elements of deception. The cigarette table in the bar is matched by a fake cigarette table in the screening room that conceals a laser video projector. And although screening rooms typically have speakers suspended on the walls, Stone's home theater has its speakers hidden behind the upholstered walls.

Stone's taste tends to Art Déco, so Lauren's designers created door pulls with ebony plates and brushed-nickel rings. She wanted plush seats; she got two chaises the size of single beds. And then she added personal touches—an original poster from *Les Diaboliques*, photos of Bette Davis and Orson Welles and a leather-bound scrapbook from *Casino*, with pictures of every costume in the movie.

The test of any screening room, however, is performance, not aesthetics. Stone tested hers the day that producer Arnold Kopelson visited to discuss a possible collaboration. She dragged Kopelson downstairs, then signaled for the demonstration footage—which was, naturally, the train-wreck scene from *The Fugitive*, which he produced.

The picture was rock-steady. But the room shook. "This is even better than what I've got at home," Kopelson said. "I'll have to get mine redone." And at that moment, Sharon Stone's screening room was transformed from a quirky interior folly to yet another personal triumph. □

GEORGE RAFT

The Gangster Star at His Hollywood Penthouse

TEXT BY ED SIKOV

He's best remembered as an elegantly steely Hollywood gangster, the kind who barely moved his lips when he talked. But George Raft was also one of the slickest movie hoofers of the thirties. Ballroom dancing and machine-gunning are his peculiar film legacy, and they shaped his real-life story as well. Not only is he Paul Muni's cold-blooded sidekick in the 1932 film *Scarface* (Muni guns him down when he puts the moves on Muni's sister), he's also Carole Lombard's vigorous dance partner in *Bolero* (1934). In that film he's a bit *too* vigorous; he keels over after performing a particularly energetic dance with Lombard, leaving his teary-eyed half brother, William Frawley, to lament, "He was too good for this joint."

That is Raft's screen persona—dapper but streetwise. In the thirties, when Paramount needed a star for one of its hybrid gangster musicals like *Dancers in the Dark* (1932) or *Stolen Harmony* (1935), George Raft was their man. Never a great actor, Raft was still convincing. Edward G. Robinson, no stranger to playing the gangster, said, "George always wore this fantastic, arresting mask when he acted, yet you sensed that underneath his cool façade he was seething—boiling—writhing. . . . His range was limited—he always played George Raft. But that character—there was no other like it—always evoked a sympathetic response and identification from a mass audience."

Raft grew up in New York's Hell's Kitchen in the teens and twenties, and among his friends were some of the most notorious rumrunners, swindlers and killers in town. Raft was no Fred Astaire, but he found work in nightclubs jitterbugging with lonely women who paid for the privilege of having a partner. Raft's income as a taxi dancer provided a legal balance to his day jobs—bootlegging, petty larceny and shady scams of one sort or another. But he also boasted one of the meanest, fastest Charlestons on record, and it was his dancing ability that drew him to Hollywood in 1928. Asked to play a taxi dancer in *Queen of the Nightclubs* (1929), a biographical film about the hostess of El Fey, one of the first Broadway clubs to hire him, Raft went West. The picture was not a success, but the actor made a permanent move to Hollywood and spent the next couple of years trying to establish himself in the industry.

Roughly handsome, with eyes that fell midway between pretty and beady, Raft was immediately typecast. In *Stolen Harmony* he's a swinging, saxophone-playing ex-convict. But while his characters had names like Joe the Frog, Tops or Sneaky, not to mention countless Johnnies, they still had a touch of class. In the last of Raft's great films, Billy Wilder's 1959 comedy *Some Like It Hot*, his character, Spats Colombo, is even named after a pair of swank shoes. Spats and all the Johnnies shared certain qualities with Raft: They were flashy, polished and morally suspect. "Whatever George Raft lacked in talent he more than made up for with charm," observed Sylvia Sidney, his costar in *Pick Up* (1933).

Raft's penthouse at El Royale Apartments in the heart of Hollywood was the perfect hangout for a classic Depression-era gangster star. The New York–style apartment build-

Raised in New York's Hell's Kitchen and a close friend of Bugsy Siegel's, George Raft played gangsters and hoods in films such as *Scarface* and *Some Like It Hot*. "George was like his screen image," said Joan Bennett, his costar in *She Couldn't Take It*. "An underlying toughness was forever under the finely veneered surface." LEFT: During much of the 1930s, Raft lived in the penthouse of El Royale Apartments in Hollywood.

His friends were some of the most notorious rumrunners, swindlers and killers in town.

ing, where Raft lived during the second half of the thirties, was faced in putty-colored stucco and located on Rossmore Avenue, just a few blocks from the Paramount lot. There, Raft showed off his new wealth in the form of spacious living quarters decorated in the highest of current fashions. But there was something a little off-kilter about his sense of style. On-screen, Raft had the benefit of the great Hollywood art directors—Paramount's Hans Dreier and Warner Bros.' Anton Grot—but Raft himself had no such eye. Neither Dreier nor Grot would ever have mucked up an interior with the matching end tables in Raft's living room at El Royale, nor would they have crowned them symmetrically with tacky matching lamps. Raft's floor-model radio, with its own built-in, fold-out bar, could have been a prop in any of the great Paramount musicals of the thirties, as would his polished *faux-marbre* fireplace. But the commode in Raft's bedroom could not.

Raft's setup in the penthouse was remarkable apart from its décor. Raft had made an unfortunate marriage to a woman from New York, Grayce Mulrooney, in 1923. They separated soon after, but she refused to divorce him. So by 1936 Raft was one of Hollywood's most eligible adulterers. He shared his bachelor pad with someone he'd known from his Hell's Kitchen days, a shadowy bodyguard

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TOP RIGHT: "I didn't want fame," said Raft, who moved to Hollywood in 1928 to play a taxi dancer in *Queen of the Nightclubs*. "I just wanted money, and I didn't care how I got it." The actor shared his apartment with his bodyguard, Mack Gray. ABOVE RIGHT: Although Raft had a bar, he never drank. Raft, who danced on-screen with leading ladies such as Ginger Rogers and Carole Lombard, "was in his element on the dance floor," remarked Bennett. "At a gathering, George would dance with all the wives whose husbands were sitting around making the deals of Hollywood." RIGHT: Raft selected the furnishings for the apartment himself, adding very few personal mementos.

by the name of Mack Gray. To get to Raft, one had to make it past the doorman, the staff at the front desk, the elevator man and finally Gray.

El Royale has been home to other stars and studio executives over the years—Loretta Young, William "Fred Mertz" Frawley, Harry Cohn (the head of Columbia Pictures) and more recently Nicolas Cage—but only Raft seems to have used it as a fortress. Even after the actor built a mansion in Coldwater Canyon for his steadiest girlfriend, Virginia Pine, he continued to live with Gray at El Royale, which also afforded Raft the opportunity to have liaisons with women that were of a more commercial nature.

Because of Raft's inability to obtain a divorce from his wife and marry Virginia Pine, Pine broke off the relationship and moved to New York in 1940, and Raft and Gray moved into the Coldwater Canyon mansion. When Raft's bad career and financial decisions caught up with him in the fifties, he was forced to sell, later buying a small, modern house on Beverly Estates Drive, where he lived throughout the sixties. He moved into an apartment in Century City shortly before his death in 1980.

But much of the heyday of his screen career was spent at El Royale. Although no one ever did try to even a score with Raft there, life as his neighbor could still be exciting. One day, for instance, Raft pulled out a gun and began firing at Gray's feet, making him "dance" in the style of an old western. A stray bullet plowed through the floor and into his downstairs neighbor's apartment. The neighbor was Mrs. Jack Warner. Years later, Raft was late for a rendezvous at the home of his pal Bugsy Siegel—luckily for him. By the time he got there, Siegel had been shot to death. Maybe sharing a swell Hollywood penthouse with a thug like Mack Gray wasn't such a bad idea after all. □

ABOVE: "I'm kind of a greaseball type and I guess some people like me," Raft once said, "so I must be passable. But I'm sure not good looking." Self-conscious about his background, Raft tried to break away from his tough-guy roles, rejecting such leads as Roy Earle in *High Sierra* and Rick in *Casablanca*. Raft believed that if he hadn't been a film star, he could have become "a big shot in the underworld." OPPOSITE: The actor stands on the roof garden overlooking a golf course. Even after he built his girlfriend, Virginia Pine, a house in Coldwater Canyon, he continued to live with Gray at El Royale.

Raft boasted one of the meanest, fastest Charlestons on record.

MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

GREGORY PECK

To Kill a Mockingbird's Oscar Winner in Pacific Palisades

ARCHITECTURE BY CLIFF MAY TEXT BY ANNE EDWARDS

MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

In about 1947, having just filmed *Gentleman's Agreement*, Gregory Peck moved to a Pacific Palisades house by architect Cliff May. LEFT: The actor chooses a record from his collection. ABOVE LEFT: Like most May designs, the residence emphasized indoor-outdoor living.

Peck was a premed student when he first became interested in acting. He made his Broadway debut in 1942, before moving on to films—winning five Best Actor nominations over the next 20 years. ABOVE: The living room featured floral prints and wood furniture.

At the age of ten, in the then small southern California enclave of La Jolla, Gregory Peck had his first encounter with the movies. The only child of divorced parents, he lived with his maternal grandmother in a cottage on a promontory overlooking the Pacific, a hundred and twenty miles from Los Angeles, where his mother, Bunny, worked as a telephone operator, and eleven miles from his father's home in San Diego. La Jolla would become an affluent and popular vacation spot, but in 1926 it was a poky, beautiful retreat. When school was not in session, Peck

would take a sack lunch and meet his friends at the beach. One day they were surprised to find a rope around the cove and a movie being filmed.

Dressed in spiffy yachting attire and surrounded by several bathing beauties, the debonair actor Lew Cody was shooting a scene for the silent film *Monte Carlo*, in which the boys' picnic area was to represent a private cove on the Riviera.

"To the small-town innocent," Peck later remembered, "the strange creatures with the orange make-up and black eye-shadow seemed as if they had come from another planet. Never in my wildest dreams would I have imagined becoming one of them. I still think of it when filming in small towns like that. I'm *one* of the strange creatures with orange paint on my face."

Twenty years later, when he'd become a film star of much greater magnitude than Cody, Peck bought a house at 1700 San Remo Drive in the high reaches of Pacific Palisades, a Los Angeles community of canyons and steep bluffs with dramatic views of the sea. With the passage of those two decades Peck had gone from military school to San Diego State College to the University of California, Berkeley, where he was a premed student, to the theater, where at the age of twenty-six he had made an impressive Broadway debut in 1942 as costar with Jill Esmond in Emlyn Williams's *The Morning Star*.

Two years later he starred in his first film, for RKO, *Days of Glory*, in which he was cast opposite Russian ballerina Tamara Toumanova in the unlikely role of a Soviet guerrilla fighter staving off invading Nazis. This was followed by the role of a nineteenth-century Scottish priest in *The Keys of the Kingdom* (1945), for

MARC WANAMAKER/BISON ARCHIVES

Atticus Finch, the principled southern lawyer in *To Kill a Mockingbird*, is Peck's best-known role. "I never had a part that came close to being the real me until Atticus Finch," he once observed. ABOVE: Lyreback chairs join a Duncan Phyfe–style table in the dining room.

which he received his first Academy Award nomination for Best Actor.

By the time he and his first wife, Greta, had settled into their new Palisades home, Peck had gotten two more nominations, for *The Yearling* (1946) and for his portrayal of a journalist who poses as a Jew in order to write about anti-Semitism in America in Elia Kazan's *Gentleman's Agreement* (1947). "Darryl Zanuck [the producer] and I were warned by such Hollywood power figures as L. B. Mayer not to touch anti-Semitism on the screen," he says. "Too controversial and might damage my career."

It was 1947, a tough year in Hollywood, with the House Un-American Activities Committee beginning its purge. Although the film received the award for Best Picture of the year, Peck lost out to Ronald Colman for *A Double Life*. But with three nominations in three successive years, mete-

Peck and his first wife, Greta, circa 1947, mix a drink at the bar in the den. The actor's preferred retreat, the room also contained a leather-covered sofa, a fireplace and a piano as well as his plays and records. "I never paid much attention to house decoration," Peck recalls.

By the time he had settled into his home, Peck had gotten two more nominations.

oric stardom, an attractive wife, two young children and a beautiful home, the tall, craggy, good-looking Peck had little to complain about.

The house, innovative for its time, was designed in the late 1930s by Cliff May, who virtually invented the modern ranch style—typified by low, long, one-story houses with sliding glass doors and concrete slab floors laid directly on the hard-packed earth to enable people to pass from interior to exterior without stepping down (or up). It was a concept May called "ground contact," and it traced its roots to the Spanish haciendas of the nineteenth century and old California missions.

Situated on a four-acre spur, the Peck residence was high up on a cliffside, with twenty-mile views in all directions. The house was almost a prototype of a Cliff May design. There was a driveway that circled up to the front door, a May touch that became an instant status symbol when first used. Sliding doors and windows opened to vistas on three sides, and the swimming pool was surrounded by high glass walls to keep out the winds and curious tots but not the ocean, canyon and city views.

Greta Peck was Finnish, and the interior decoration of the house—mostly blond modern Scandinavian furniture with bright splashes of bold color in the draperies, rugs and upholstery—reflected her heritage. But the setting of Gregory Peck's den—a dark green, deep leather sofa and a fireplace that crackled on chill California days—revealed his own personal taste. An upright piano stood in one corner, a glass-topped bar upholstered in green leather with matching stools in another; elsewhere there were open bookshelves with rows and rows of bound plays and stacks of records piled near a turntable. Some evenings the actor had penny-ante poker games in the room. It was a place for casual entertaining and where family evenings, kids and dogs were welcome.

Animals have always had a special place in Peck's life. When he was a boy, his constant companion was a black-and-brown mongrel named Bud, who, he liked to boast, could "run at thirty miles an hour." When his father came to visit, Peck would coerce him into taking him and a friend or two out into the country in his old Nash. When they came

Of Peck's performance in *Spellbound*, producer David O. Selznick remarked, "We could not keep the audience quiet from the time his name came on the screen until we had shushed them through three or four sequences and stopped all the dames from 'oohing' and 'ahing.' " ABOVE: The actor in his study.

MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

upon a deserted strip of road, Bud would be allowed to race the car, a match that the dog usually won. The problem with Bud was that he barked a lot and loudly, and the neighbors were constantly complaining about the noise.

The year he was eight "was a bad year for me," the actor has noted. "I discovered there was no Santa Claus, no Easter Bunny and Bud was kidnapped." (Actually, Bud had been "disposed of," as Peck put it, during a short holiday he'd taken with his father to Catalina.) "For the next forty years I always took a second look at every black and brown mongrel I saw," Peck remarked. Once on his own, he was never without a dog.

When he moved into the house in the Palisades he had a white Alsatian—"name of Perry," he recalls. "His mate was Flip. They produced litters of little white Alsatians, super dogs. Among friends who received gift pups and lived happily with them for years were Ethel Barrymore, Raymond Massey and Burl Ives."

In the late 1940s, Hollywood columnist Hedda Hopper visited the actor at the San Remo house. "We strolled over to the superb vista spreading out in panorama beneath his windows," she wrote. "Far below, the green Pacific stretched out, calm

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Peck, who has received the Academy's Jean Hersholt Humanitarian Award, the American Film Institute Life Achievement award and the Legion of Honor, counts among his favorite films *Roman Holiday*, in which he costarred with Audrey Hepburn, and *The Guns of Navarone*. ABOVE: The master bedroom.

COURTESY DIANA ANDERSON

JOAN BENNETT

Star of The Woman in the Window and Father of the Bride in Holmby Hills

ARCHITECTURE BY WALLACE NEFF
TEXT BY STEVEN M. L. ARONSON

COURTESY DIANA ANDERSON

Joan Bennett was to the marquee born—the heiress to a family acting tradition that reached back five generations to the strolling players of eighteenth-century England. More immediately, her mother was the actress Adrienne Morrison and her father the great actor and stormy matinee idol Richard Bennett, who would live to see his daughter—indeed all three of his daughters—become even more famous than he. For Joan was the kid sister of Barbara Bennett (dancing partner of Maurice Mouvet, then wife of crooner Morton Downey, among others) and Constance Bennett (lacquered flapper and actress whose blond zing and ability to wear clothes went unrivaled in the twenties and thirties and whose salary of thirty thousand dollars a week made headlines, as did her marriages to millionaire playboy Phil Plant and Gloria Swanson's polymonikered former husband, Henri, Marquis de la Falaise de la Coudraye). Collectively they were known as the "Mad Bennetts"—second only to the "Mad Barrymores" among the nation's royal theatrical families—and fame beat down on them all with no letup.

Joan, born in 1910, was educated at a private day school in New York, then

"Actors are a singular breed," remarked Joan Bennett, noting the "priceless privilege of having been born into the theater." ABOVE LEFT: At the driveway's arc, espaliered magnolias framed the entrance of Bennett's Wallace Neff–designed house in Holmby Hills. LEFT: Balconies ringed the circular entrance hall.

MARC WANAMAKER/BISON ARCHIVES

In 1937 Bennett, at the time a divorced mother of two, embarked on the construction of the 14-room French provincial–style house that would make her, as she put it, "one of the landed gentry." She encountered "builders, contractors, decorators, and all the attendant labors and pleasures of building a dream house." ABOVE: Bennett, in 1947, crosses the expansive rear lawn where she had hosted numerous war-bond sales events.

COURTESY DIANA WEIRSON

Books had always been important to Bennett, but it was her husband of 25 years, producer Walter Wanger ("an erudite man," she commented, "interested in a world that went beyond the sometimes superficial and insular one of Hollywood"), who would introduce rare first editions to the household. ABOVE: Wanger was a six-time president of the Academy of Motion Picture Arts and Sciences; the oak-paneled library later served as his office.

packed off to boarding school in Connecticut and finishing school in France. As a child of eight she had written and directed little plays in which her sisters acted, but in her theater-weary fifteenth year she forswore the boards, declaring her intention to become an interior decorator when she returned from her studies abroad. Barbara and Connie were both having love problems at the time, and Joan was the last daughter the Bennetts anticipated amorous trouble from. Yet on the very boat going over, she fell deeply in love with the handsome twenty-six-year-old son of a Seattle lumber baron. Little more than a year later the *New York Telegraph* was headlining: "Joan Bennett, Family Baby, Marries in England—John Marion Fox, Millionaire Lochinvar From the West, Wins Youthful Beauty." And breathtakingly beautiful she was—all honey and cream, having recently dyed her brown hair blond. She was five-foot-three, slender and flutter-looking, with a soft mouth, an air of "petulant but yielding naivete" and an unexpectedly—and provocatively—deep voice.

John Fox drank, and shortly after the birth of their daughter in Los Angeles, Joan the child bride became at eighteen one of the country's youngest divorcées. (Fox never got over her, nightmarishly resurfacing during her honeymoon with Walter Wanger more than a decade later. Having gulped down an overdose of sleeping pills, he explained as he sank into a coma, "I didn't like the idea of Joan being married to that other guy and I was tired of being awake all the time thinking about it—I want to sleep a long, long time." He survived.)

With an infant daughter to support, Joan trudged from studio to studio in search of work as a lowly extra, de-

COURTESY DIANA ANDERSON

termined to show her family that she could succeed without trading on the Bennett name. But she resisted not at all when her father took his littlest daughter under his great protective wing. To Richard Bennett, Joan was —and would remain, well into her thirties—his "unawakened child." In 1928 he brought her to Broadway, where she made her stage bow in support of him in *Jarnegan*, directed by George Abbott. Though Joan had no acting experience to speak of, she was after all a Bennett, a member of that "incorrigible peerage." And in the last two years she had flowered —she was now more beautiful than Constance, if not as exotic, and had easily as much poise and almost as much sophistication.

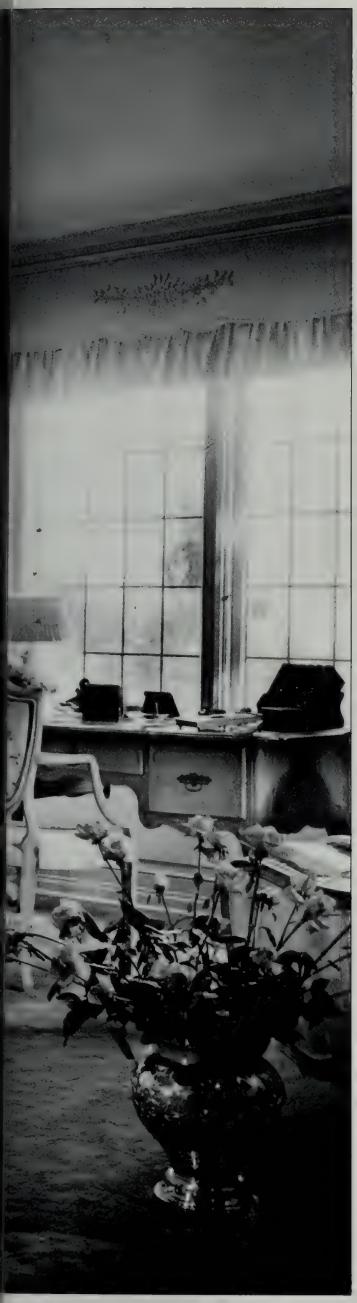
While her father roared and ram-

COURTESY DIANA ANDERSON

Bennett wanted "a home life as free as possible from . . . problems that were neither natural nor necessary to childhood." TOP: The formal dining room ("No area was off-limits to us," recalls Diana Anderson, the eldest of her four daughters) featured scenic paper on the walls. ABOVE: The living room was decorated in bright yellows and blues; its brick hearth was a favorite family gathering place.

Bennett's teenage ambition to be an interior decorator was realized at last.

In 1943, on "a Mother's Day to remember," wrote Bennett, the house caught fire, looking for the next several months "like Wuthering Heights after a blitz." It took over a year to rebuild: The architecture was duplicated exactly; the interiors retained their French provincial style. LEFT: The master bedroom was defined by the generous use of a blue-and-peach chintz. At the time of the fire Bennett had finished filming *Margin for Error* and routinely worked at her bedroom desk organizing clippings and publicity photos. The memorabilia ("fourteen years of my career") was destroyed in the blaze, and she thereafter "never collected so much as a scrap."



paged his way through the role of a foul-mouthed film director in *Jarnegan*, Hollywood scouts in the audience were watching his teenage daughter: Joan happened to be playing an ingenue stage actress who went on to storm the screen. In no time her make-believe role came true—United Artists signed her, and at nearly four times the salary she had been making on Broadway. One of the first stage people imported to Hollywood for the talkies, she was rushed to the studio from the train and introduced to no less a star than Ronald Colman, whom she would be playing opposite in *Bulldog Drummond* (1929)—*his* first talkie, too. "I had a crush on him when I was in school, so I was scared," she recalled, "but he was very kind."

Before she knew what hit her, Bennett became typed in insipid, sweet-young-thing parts that made the most of her exceptional looks and no large demands on her dramatic talent. Among the early films she starred in were *Disraeli* with George Arliss in 1929, *Moby Dick* with John Barrymore in 1930 and *She Wanted a Millionaire* with Spencer Tracy in 1932. That was the year she married Gene Markey, screenwriter and man-about-town. They were a comely and seemingly companionable couple, and had a daughter together; but they divorced after five years, with Joan citing Gene's "spasms of temper."

In 1933 Bennett appeared in *Little Women* as the demure Amy, which brought her to the attention of producer Walter Wanger. It was he who rescued her from an ingenue's grave by giving her a good dramatic role to tangle with: that of a psychiatrist's wife who has a nervous breakdown in *Private Worlds* (1935). But still the kind of films she wasn't looking for kept finding her: *Big Brown Eyes*, with Cary Grant (1936); *I Met My Love Again*, with Henry Fonda (1938); *The Man in the Iron Mask*, with Louis Hayward (1939); *Son of Monte Cristo* (1940); *Green Hell* (1940), in which she tilled the jungle floor with high heels; and so on.

Increasingly, she was pulled by the guiding genius of Wanger. In 1939 he persuaded her to don a brunette wig for the disguise scene in *Trade Winds*, convinced it would add depth and intensity not only to her features but to her whole screen image. It did, to sensational effect, and she decided to "stay dark." "I am glad to bid goodbye to the artificiality of the blond hair," she said with all the gravity of a royal abdication speech, not to mention the endless self-absorbed reflection of—well, a movie star. "I think it gave me a rather indefinite personality anyway, too much like every other screen blonde. With the dark hair, which is the natural color, I feel really and actually myself at last. And I find it makes my eyes look a deeper color, and larger, too. I am through with the phase of my life that that blond hair represents. I am through with that phase of my career as well."

As a brunette Bennett was indeed offered meatier roles. Witness Fritz Lang's *Man Hunt* (1941), in which she played a good-hearted Cockney tart who carried her money in a stocking and ate fish and chips with her fingers. Her only wardrobe changes were a skirt and sweater and a trench coat. "It's fun," she marveled at the time, "after wearing ruffles and pearls for—how many pictures has it been?"

Ironically, Bennett's hair-color switch brought out a striking resemblance to Hedy Lamarr, the screen's sultriest beauty—a resemblance that publi-

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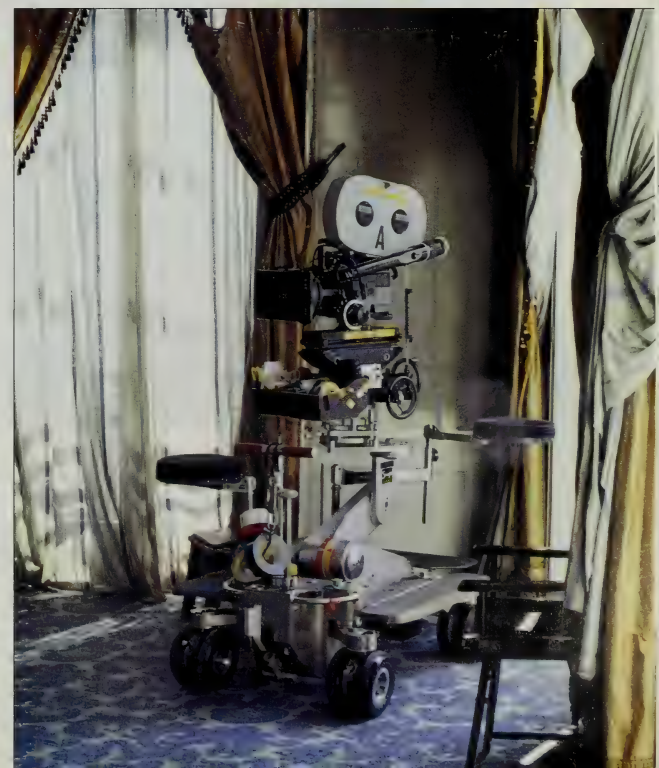
ISMAIL MERCHANT

The Producer-Director Takes on Madeleine Castaing's Paris Apartment

TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY MARINA FAUST

It seemed Madeleine Castaing would return to her Paris apartment at any moment. Clocks ticked, books lay open midchapter, the dining table was set for ten, firewood stacked in the hearth wanted only a match, and her devoted *maître de maison*, Mamadou, hovered.

But the enchanted salons were waiting for Godot: Madeleine Castaing would not be back soon. The grande dame of French decorating, who reigned for decades from her shop downstairs at the corner of rue Bonaparte and rue Jacob, had died at age ninety-eight two years before, and her completely furnished six-room apartment (see *Architectural Digest*, September 1977) was caught in aspic. "It gave the impression of waiting for something," recalls the actress Jeanne Moreau, who plays the lead role in *The Proprietor*, the Merchant Ivory movie recently filmed in the haunting apartment. "At the same time I felt both the presence and absence of the person who lived there."



"There are three stages to the apartment," says Ismail Merchant. "The first is the apartment as it was when Madeleine Castaing lived there. The second was when we were pulling up the parquetry and making the place look somber for *The Proprietor*. And the third is still in progress—making it my own." LEFT: The late decorator's banquettes, draperies and carpet are in the gallery.

ABOVE RIGHT: A 19th-century painting of the nabob of Bahawalpur is in the entrance hall. "I bought it at auction recently—it was like fitting a piece in a jigsaw puzzle," says the Merchant Ivory producer and director. RIGHT: "The tattered condition of the library's draperies suited scenes in *The Proprietor*," says Merchant.

"I wanted to preserve the apartment but add my own feelings, make it reflect my own personality," says Merchant, who worked with Angelo Manzolini on the renovation. ABOVE: The living room has an 18th-century Turkish prayer rug over a pair of antique Syrian tiles.

As she eased into the apartment's spell one evening, Moreau sat at the dining table and adjusted a demitasse so that the handle aligned with the other cups set at the foot of a three-tiered glass epergne. A chandelier with draped strands of crystals and green-glass banana leaves hung from a rosette of fronds painted on the ceiling. Moreau sipped from the cup, then delicately set it down and strolled—the herringbone parquetry creaking—from the dining room through the enfilade of doorways into the second salon, where a hand of cards was arrayed on a games table,

the nine of spades facing up. Portraits of a Parisian lifetime populated the scalloped niches and side tables, accompanied by dreamlike canvases by Soutine that emerged in the half-light. Married to an art and literary critic, Castaing knew the great French artists and writers of her long day. Some years before, she and Moreau had even been introduced by Jean Cocteau, whose apartment Castaing had decorated.

In the middle of the Latin Quarter, where cars and buses squeeze through narrow streets, a great and solemn calm pervaded the apartment, now

TOP: The drawing room was decorated for a flashback scene to the 1940s. Castaing's 1930s chandelier was offset by painted banana leaves. ABOVE: "I purchased the Indian hanging years ago, and it has the same banana-leaf motif," notes Merchant. The armchairs, made for the Merchant Ivory film *Jefferson in Paris*, are based on ones at Monticello.

tinged sepia with age and remembrance. A soft forgiving light—the light of winter, regardless of the season—filtered through two layers of tattered curtains, softening edges, ingratiating colors. It was an interior world, the materialization of an unconscious turned into itself and only faintly aware of the traffic of life outside.

"I liked the *hôtel particulier*, and I loved the apartment," says Ismail Merchant, "but I had no idea exactly who Madame Castaing was." The flat belonged to a woman who had read Proust twelve times and didn't mind a little dust: She liked to see it accumulate on the white sponge undercovering she left exposed on certain walls—"cloudy," she called it—and even preferred it as the years went by and the dust clouds gathered darkly, discoloring the fabrics: "storms," she effused. Hers was a literary imagination that created atmospheres, yet peering through the haze of a past evoked by furniture revealed the discoveries of a seasoned and witty eye that had been to the Paris flea market early and stayed for decades.

To Merchant, everything that at first looked familiar proved unexpected and even a little strange. "I felt it would be a crime to dismantle it without doing something to commit it to memory," says Merchant. "It just called out to be used as a movie set." Even before encountering the apartment (shortly after shooting *Jefferson in Paris*), the producer—who recently has embarked on a second career as a director—had already outlined a film he wanted to shoot in Paris. "I'm Indian, and no matter where I live, what recharges my energy and strength is India. I knew I wanted to make a film about a writer whose talent has grown stagnant. The idea for a writer finding her roots came first, and then I discovered the apartment—and made the connection. Sometimes for an idea to cement, you have to see a place."

The apartment was for sale, but Castaing's son, who venerated his mother, wanted to pass it on to someone with a certain sensibility. Merchant understood his feelings, and besides the apartment's allure as a set, he needed a Paris pied-à-terre. The two reached an agreement that would lift the apartment out of its suspended animation. Minus her furniture, Castaing's apartment would eventual-

ABOVE LEFT: Jeanne Moreau plays the role of Adrienne Mark, a New York writer who returns to her mother's Paris apartment. "In the scene we're shooting, Jeanne is standing by the eighteenth-century porcelain stove, celebrating buying the apartment," says Merchant, who is watching the action on a screen.

ABOVE: The dining room has early-20th-century Anglo-Indian hammered silver chairs and drawings and a vase by Bruno Pasquier des Vignes. "I credit actor Marc Tissot, who is in *The Proprietor*, for introducing me to the apartment. He's the one who suggested it would make a perfect set," says Merchant.

ly become Merchant's own, via a film.

Many Merchant Ivory films (*Howards End*, *The Remains of the Day*) center on houses with a constellation of objects that convey a life in microcosm. Merchant commissioned a screenplay that casts the apartment as the grail of Moreau's character, writer Adrienne Mark, whose mother, Judith Mark, owned it before being sent to a concentration camp during World War II. The story revolves around the purchase and rejuvenation of the apartment by Adrienne Mark, who cannot escape writer's block until she revisits her troubled childhood. The apartment haunts her subconscious; she returns to Paris to come to terms with herself through her mother's house. "Something about

the apartment was melancholy, and at the same time I was curious about it because of Ismail's excitement over his plans for it," says Moreau.

Castaing's son agreed that several pieces of furniture could be used from Castaing's shop, still operating downstairs, and from her several "mines"—caches of furniture stored throughout the neighborhood. Madame, then, would linger on a set that was a bridge between the apartment's old and new owners—between Castaing's very interior world and Merchant's extroverted universe.

When a film crew alights at a location and sets up and shoots a scene without permission or payment, they call it a stolen set. Merchant, who has stolen many sets in a long career short on financing, took a page from his own book and stole his own set. The art and wit of Merchant's deal is that the production renovated the apartment to create the set, and by the end of filming, the canny Merchant could simply move in.

Film crews are notoriously tough on houses rented as locations, but *The Proprietor* instead reversed the rule by a typically Merchant sleight of hand. "Ismail doesn't distinguish life from films," comments the movie's set designer, Bruno Santini. Some objects, like the banana-frond chandelier and rosette, inspired by Brighton Pavilion, carry over from Castaing's apartment to the film and from the film to Merchant's apartment and play multiple roles without ever moving.

With a short nine-week shooting schedule, Merchant's crew of craftsmen kept one room ahead of the filming. In the bedroom, a set decorator stapled striped mattress ticking to the wall as he plucked Castaing's own staples off a striped rose-on-white fabric that had been "stormed" by her cherished clouds. The tight schedule necessitated the shortcuts that are usual on a stage or film set but irregular in apartment renovations. One of the assistants noted that Castaing herself championed the same shortcuts to illusion. "If you moved a chair from its correct position, you exposed a patch of wall that had not been painted," he said. "You had the impression she would wake up in the middle of the night to change something, do it in a flurry of improvisation and then climb back into bed. And it stayed that way for years." "The braids on curtains were attached by pins, not hemmed on—there was no finishing," confirms Santini.

"The spirits of the Indian gods are taking over Madame Castaing's apartment."

As the crew finished shooting in a room, the set collapsed quickly as borrowed furnishings were repatriated to Castaing's "mines"; but other objects quietly appeared as if from nowhere. A crate from Sotheby's arrived containing a William III giltwood pier glass, which found its way to a narrow wall between the windows of Castaing's game room (destined to become Merchant's dining room). A framed Indian embroidery representing a tree of life arrived in Castaing's bedroom after the last scene filmed there, along with a pair of andirons bought from a local antiques shop. Merchant's summer linen suits and jackets and his trademark Technicolor shirts were already hanging in the corner closets.

"I was very moved by *In Custody*, the film Ismail last directed, which was about a teacher who wanted to save a threatened language, Urdu," reflected Jeanne Moreau in the bedroom, as she was being made up for a scene. "It's a slipping away of words, and in a way the teacher had the same relationship to language that Ismail has with things. He has a desire to wrap and keep the things alive that are passing away. The great idea of modern times was to forget the past

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ABOVE: "Adrienne blames herself for her mother's being sent to a concentration camp in the war," relates Merchant, seated amid covered furniture. "She feels that somehow she could have prevented it. She is about to discover a box her mother sealed up behind the wall."

RIGHT: A turn-of-the-century baroque mirror hangs in the master bedroom by two early-20th-century armchairs. "I work on instinct when I see something I want—it's not planned," Merchant says. "Where you live should speak to you, inspire you to paint, compose, write."

MARIE DRESSLER

The Popular Star of Min and Bill on Alpine Drive

TEXT BY CHRISTOPHER BRAM

She looked nothing like a movie star. She was big and stout and in her sixties, with a face that resembled a fallen cake. Yet in 1932 and 1933 Marie Dressler was Hollywood's most popular performer, chosen both years in the annual exhibitors' poll—over Garbo and John Barrymore—as the number one audience favorite. It was the surprising climax of a long, remarkable career.

She was born Leila von Koerber in 1869 in Cobourg, Ontario, the daughter of an Austrian émigré music teacher and an Irish-Canadian mother. The "von" appears to have been a family fiction, although Dressler reported suspicions that her arrogant father was Prussian royalty, slyly adding that she herself bore a slight resemblance to old William I. Her jokes and folksy humility never completely hid her secret vanity.

A large, homely child, she discov-

TOP: "All my life, I've longed for a house. One that stayed put," wrote Marie Dressler in around 1931, when, after a peripatetic life, she bought a two-story Federal-style brick house on North Alpine Drive in Beverly Hills. ABOVE: Antique English prints line the entrance hall stairway. OPPOSITE: The master comedienne, who won an Oscar for her performance in *Min and Bill*, said, "I was born homely. . . . and I have earned my bread by making other people laugh."

MARC WANAMAKER/BISON ARCHIVES

ered early the advantages of playing the clown, first socially, then on stage. At fourteen she lied about her age and, with her mother's blessing, joined a theatrical troupe. She learned her trade on a circuit of provincial theaters in Canada and the Midwest and worked with touring opera companies. She then went on to Broadway, where she starred with Lillian Russell, Weber and Fields, Anna Held and Dan Daly—musical comedy icons of the Gilded Age—in such plays as *The Princess Nicotine* and *Lady Slavey*. By the time Dressler turned twenty-seven, her name was in lights over Times Square and her friends included Enrico Caruso, Luisa Tetrazzini and Stanford White. In a cast photo of the period, the red-haired comedienne towers over everyone else like a grinning halfback in a sequined gown and huge brimmed hat.

On a visit to Los Angeles she met Mack Sennett, who convinced her to star in a moving picture based on *Tillie's Nightmare*, the musical with which she had a five-year run in New York. The result, *Tillie's Punctured Romance* (1914), the first feature-length comedy, was a huge success, though the lion's share of attention went to a supporting actor, Charlie Chaplin.

Dressler spent World War I campaigning with Chaplin and others

ABOVE: The actress described her house, which she filled with objects gleaned from junk shops and auctions, as "no decorator's dream, but . . . my dream—come true." In the living room, she integrated strié wallpaper, chintz draperies and silk moiré sofa fabric.

LEFT: "Ever since I can remember I've been saving things to go in a house," wrote Dressler, who displayed her collections of glass, pewter and silver in her dining room. The English wallpaper featured pastel-colored hollyhocks.

MUSEUM OF MODERN ART FILM STILLS ARCHIVE

ABOVE RIGHT: Dressler, who became a film star late in life, was given to luxury and said she was "known to grande dame it, at times." In her bedroom, the wood floor was covered with velvet carpet, the windows with silk draperies and the bed with crepe de chine and lace.

selling war bonds. She then threw herself into the Actors' Equity strike of 1919 and was elected to head the chorus girls' division. The strike was successful, but her prominent role in it hurt Dressler's standing with producers. They stopped casting her, claiming that she was too old and that audiences wanted only slim young flappers. During the dry years that followed she traveled in Europe, made a couple of short films —neither of which were released— and drew on the hospitality of her many women friends.

Dressler married and divorced twice, first when she was twenty, then at thirty-five, and had no children. She seems to have been happier living with Mamie Cox, her longtime maid and friend, than with either of her husbands. Independent, energetic and fiercely social, she considered herself "one of the boys." Her second autobiography, *My Own Story* (the first was titled *The Life Story of an Ugly Duckling*), shares almost no romantic anecdotes apart from the tale of an elephant in vaudeville that fell hopelessly in love with her.

After she lost the last of her savings in a Florida real estate bust, Dressler was planning to open a small hotel in Paris when a friend, Frances Marion, one of the key screenwriters of the time, brought her out to MGM in Hollywood. Marion wrote parts for Dressler in two silent films, then expanded for her the serious role of Marthy, the waterfront drunk in *Anna Christie* (1930), Garbo's first talking picture. At the end of a hard day on the set, Dressler would cheer Garbo up by singing her 1910 hit, "Heaven Will Protect the Working Girl." Dressler teamed with Polly Moran for a series of comedies at MGM, but it was *Min and Bill* (1930), also cowritten by Marion, that made her famous again. She furiously flung furniture and Wallace Beery around a room and won an Oscar for Best Actress.

A versatile performer, Dressler was popular not just because of her talent but because of her appeal to Depression audiences, who saw in her a plain older woman who had triumphed over hard times. Although her melodramatic turns can seem heavy-handed now, her gifts as a clown remain fresh and funny. She's

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"I played cowboys, half-baked playboys, aviators, an eighteenth-century English procurer, and once I even played the devil," wrote Ray Milland in his autobiography, *Wide-Eyed in Babylon*. In the early 1940s Milland and his wife, Mal, built a Tudor-style house in Coldwater Canyon in Beverly Hills. ABOVE: The couple survey the yard of their new residence in 1941.

RAY MILLAND

In Coldwater Canyon with The Lost Weekend's Star

INTERIOR DESIGN BY GLADYS BELZER TEXT BY ALJEAN HARMETZ

The day after the premiere of *Love Story* in 1970, the London *Times* ran a cartoon of a society matron sobbing into the telephone, "Ray Milland is bald." It was a lament for one of Hollywood's most handsome and debonair leading men and, perhaps, for the era that spawned him.

Between 1934, when he was signed to a Paramount contract, and 1944, Milland made forty-five movies. Every studio had three or four similar, sometimes interchangeable, leading men who wore clothes with urbane elegance and were at home in drawing rooms. They included George Brent and Brian Aherne at Warner Bros., Robert Montgomery, Robert Taylor and Robert Young at MGM, David Niven at Goldwyn and Milland's Paramount rival, Cary Grant. Some of them became stars. Most didn't. But none of them broke out of the affable leading-man mold with the flourish Milland did when he won an Academy Award as an unshaven alcoholic suffering the d.t.'s in a Bellevue Hospital ward in *The Lost Weekend* (1945).

Milland would never have gotten the role of the alcoholic writer if director Billy Wilder had been allowed to choose his star. "I wanted José Ferrer," Wilder says. "The front office said no. The front office said they would let me make the movie if I had someone very attractive as the alcoholic. Milland was the only actor under contract who somewhat fitted the role, and he turned out all right. He was a nice person. He tried very hard, and he did very well."

That wasn't the first time a director

The Welsh-born actor worked in Britain before going to Hollywood to play opposite Marion Davies in *The Bachelor Father*. "It was decided that we should all go up to 'the ranch' to rehearse for two weeks. This meant San Simeon, the Camelot of California," wrote Milland. ABOVE: Milland stands by the living room fireplace. Gladys Belzer assisted with the interiors.

had underestimated Milland. In 1940 Paramount's most important director, Cecil B. DeMille, didn't think the actor was good enough to star in his expensive underwater epic, *Reap the Wild Wind*. The studio persuaded DeMille to poll the exhibitors, and the director discovered that, among Paramount's leading men, Milland was the top box office draw.

Just before he battled a giant squid in *Reap the Wild Wind*, Milland and his wife, Mal, built a ten-room Tudor-style half-timber-over-stone house in Coldwater Canyon. It would be their home base for nearly fifteen years.

Full of reproduction furniture and horse brass, it was not a fancy house, and life inside it was loose jointed. Most Sunday afternoons would find Milland lying on the oversize living room sofa in front of the brick fireplace reading a book while friends such as Jack Benny and his wife, Mary Livingstone, and actress Ann Sothern and her husband, Bob Sterling, dropped by to share a proper English roast prepared by Mal. A voracious reader who would sometimes open the Encyclopaedia Britannica at random and learn whatever that page offered, Milland was rarely deterred from reading by company.

"Mal was my closest friend," says Ann Sothern, "and I shared many Christmases with Mal and Ray, whom we called Jack. It was a traditional English Christmas, with plum pudding. They had a traditional English house too, with lots of silver and antiques they brought back from Europe. Their decorator was Loretta Young's mother, Gladys Belzer."

That Beverly Hills house, which Ray Milland shared with his wife and children, Daniel and Victoria, was a world away from the horse farm on which he grew up after his fey mother had decided not to have any more children and abruptly moved away, leaving behind four to whom she had already given birth.

He was born Reginald Alfred John Truscott-Jones on a mountain above the town of Neath on the west coast of Wales and later took the name Jack Mullane. Although the movies

The Millands entertained friends—the Fred MacMurrays, Claudette Colbert, Mitchell Leisen—in their new house. "Fred and I had been signed by Paramount at about the same time. . . . They were our closest friends, and we hung onto each other like four Christians in the Colosseum," wrote Milland. ABOVE: The couple found the grandfather clock in England.

Milland's career was highlighted by his Oscar-winning performance in *The Lost Weekend*. "It assured me that I could now call myself an actor," wrote Milland. "When your colleagues accept you as one of their own it's a pretty wonderful thing." ABOVE: George III–style shield-back chairs surround the dining room table. BELOW: A bedroom features a box bed.

would, at first, depict him as a proper Englishman, Milland did not learn English until he started school, and he had the Welsh wildness and the Welsh melancholy. It was not without effort that he stayed with Malvina Muriel Webber, whom he married when she was nineteen, until his death fifty-four years later. "I have been paid fabulous sums to frolic with and to make bogus love to the most beautiful women in the world, which on one or two cases turned out to be not so bogus," he wrote in his 1974 autobiography, *Wide-Eyed in Babylon*. "Overall, a joyous existence, but threaded through it, deep depressions and peaks as high as the stars."

At fifteen Milland had started riding in amateur steeplechases, and his equestrian skills won him a place in the Horse Guards, the Royal House-

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JAYNE MANSFIELD

The Actress's Pink Palace on Sunset Boulevard

TEXT BY CHARLES CHAMPLIN
PHOTOGRAPHY BY ALLAN GRANT

Rudy Vallee bought the house in the 1930s but, for one reason or another, never lived in it. The style was what cynics have called Mediterranean Movie-Star Baroque, assertive but not quite achieving majesty. Not long after Jayne Mansfield and Mickey Hargitay were married in 1958, they began looking for a house that could become a proper symbol of their love and their rising celebrity. They were shown the house and found it ideal.

Mansfield had made a smash in *Will Success Spoil Rock Hunter?* on Broadway, playing more than four hundred performances loosely wrapped in a towel as the "titular" head of a corporation in George Axelrod's satire on Hollywood, and she repeated the role in the 1957 movie (the target of the satire having been tactfully shifted to television). Hargitay, who had been Mr. Universe for a year, was one of an entourage of musclemen in Mae West's nightclub act at the Latin Quarter in New York—West billed him as "the most perfectly built man in the world." He and Mansfield met, and the electricity flowed.

The house at 10100 Sunset Boule-

"I believe in flashy entrances," said Jayne Mansfield, whose Pink Palace in Bel-Air epitomized the camp icon's screen and celebrity image in the early 1960s. RIGHT: Her collection of hundreds of magazine covers adorned the staircase—she appeared in *Life* as well as in *Playboy*. "Publicity has always come to me. I haven't gone to it," the actress once said. "But I've been cooperative."

ABOVE: In the television room, its ceiling sheathed in diaper-patterned copper, its draperies copper lamé, Mansfield and her husband, Mickey Hargitay, play chess. "Nobody cares about a figure like 163," she said of her supposed IQ. "They're more interested in 40-21-35." LEFT: The typewriter carried the house's predominant color, pink, into the red leather office.

"I would rather stay at home . . . and have a dinner before the fireplace," said Mansfield, who identified with her character in *The Girl Can't Help It*: "All she wants is to be a wife and mother, but sex keeps getting in the way." FAR LEFT: The lettering in the arabesque above the living room fireplace commemorated her marriage to Hargitay, who did much of the handiwork in the house. Her favored heart motif was quilted into the purple sofas.

vard sat on three and a half acres; it had (by their count) twenty-five rooms, including eleven baths. (City files say fifteen rooms, including seven baths.) By any count the price was right: seventy-six thousand dollars, which even in those days was a considerable bargain. The owner, a grocery magnate, was eager to sell.

Mansfield and Hargitay retained Glenn Holse, who had designed Mansfield's Las Vegas nightclub act and was also the resident set designer for Steve Allen's television show, to decorate the house. Mansfield's favorite color had been pink ever since she was a little girl in Dallas. Accordingly, the house, previously unexceptional in white stucco, was repainted in a pink mixed with a generous salting of quartz grains that sparkled in the southern California sun. A tall stone wall, also in pink, went up to surround the compound.

As befitted a many-chambered love nest, hearts and cupids became the

ABOVE: The couple shared the Pink Palace with Powderpuff, a Pekingese, several Chihuahuas and an ocelot. One of her *Playboy* spreads, partially shot in the pink bedroom, was banned in Chicago. LEFT: She traded promotional appearances for an estimated $150,000 worth of merchandise for the house, including the pink shag for the wall-to-wall, floor-to-ceiling treatment in the bath. Mansfield announced her ambition to have a house in Beverly Hills and a million dollars—and to be a star. OPPOSITE: She demanded "a heart-shaped house with a heart-shaped pool" as a precondition for her marriage to Hargitay. Though Mansfield bought it, she told reporters that the house, behind its iron gate with *J* and *M* entwined in a grillwork heart, had been a gift from her fiancé.

prevailing motifs in the house, which soon became known as the Pink Palace. Hargitay, handy with his hands, built his wife a heart-shaped swimming pool. Across the bottom, in gold-leafed mosaic, he spelled out in script, "I love you Jaynie." Her bath was floored, ceilinged and walled in pink shag, and in the center was a heart-shaped tub with gold-leafed tiles and gold-plated fittings in the shapes of swans. The effect was of a cozy, furry pink cave.

The enormous living room was carpeted with deep white shag—her Chihuahuas had difficulty navigating it, and guests were asked to remove their shoes. The room featured cupid statues on pedestals in wall niches, a

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"Some actors can play all night at a party and go into their character the next morning with no effort. But I—I must go through contortions," said Paul Muni in the 1930s. ABOVE: The shy actor, who undertook intense preparation for his roles, stands behind the gates in the entrance of his Encino, California, ranch house. OPPOSITE ABOVE: Muni at the ranch in about 1934. OPPOSITE: Muni's wife, Bella, at the piano in the living room, was his closest confidante. "I must have someone on whom I can depend to tell me the absolute truth about how I looked as I played the scene," he said. "I cannot bear to look at the day's rushes. It is too disconcerting."

EVERETT COLLECTION

PAUL MUNI

The Star of Scarface at His Encino Ranch

TEXT BY MICHAEL FRANK

"I honestly never expected to learn the virtues of home, sweet home from Hollywood!" Paul Muni told a visitor to the Spanish-style ranch house and five-acre orchard that he acquired in the early 1930s for himself and his wife, Bella. "When we came out last summer we rented a house in Beverly Hills," he added, "but Beverly Hills was too formal and crowded. We finally discovered this ideal spot in the country. This peaceful hideaway, with our books, our dogs, and the company of our few intimates, is all we ask."

The "country," as Encino was still thought of in the mid-1930s, was perhaps all of ten miles from the power centers of old Hollywood, but the distance was significant enough to be remarked on repeatedly by chroniclers of the moody actor's habits. The Hermit of Hollywood, he was called, or Muni the Silent, or Garbo Man. No one seemed to understand why, with fame growing after his Oscar-nominated debut in an early talkie (*The Valiant*, 1929) and successful performances as a gangster in *Scarface* and

WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

ABOVE: Music was Muni's hobby—he played the violin, collected recordings of Toscanini concerts and wanted to portray Beethoven on-screen. He and his wife rarely socialized, preferring the privacy of their ranch. BELOW: Muni prepared for his role in *The Story of Louis Pasteur*, for which he would win an Academy Award in 1937, the way he always did—by speaking his lines into a Dictaphone in his study and replaying them. "With every play and every picture, an actor begins his career all over again," he said.

a convict in *I Am a Fugitive from a Chain Gang* (both 1932), Muni didn't live it up more. There was no flashy mansion, no glamorous nightlife, no flamboyant behavior or reckless interviews—only quiet domesticity and an obsessive devotion to his craft.

"I had to work so hard that the overnight way men and women are pushed into picture stardom appalled me," Muni said, and it was true. His path to Hollywood was long and slow and came relatively late in a milieu that has always celebrated youth and instant success to an extreme.

Born Muni Weisenfreund in 1895 in what was then Lemberg, Austria, the actor was the son of Yiddish players who yearned for him to join a respectable profession. Music, his parents decreed, buying him a violin and scraping together money for lessons

EVERETT COLLECTION

"Our only Hollywood touch," said Muni of the swimming pool. "He revels in swimming in it, but is afraid to admit it for fear he'll sound like one of the idle rich!" reported *Screenland* magazine. "Our friends said we made a mistake to buy the ranch, that we should be nearer Hollywood," said Muni. "They couldn't understand that it was Hollywood we were trying to get away from."

all through his early childhood. But the diversionary approach failed. Muni filled in for an actor in his father's troupe who quit before an evening performance—the family had immigrated to America and set up shop, at this point, in Cleveland—and that was the end of his musical career. He was twelve.

The play the Weisenfreunds were presenting that evening in 1908 was *Two Corpses at Breakfast*, a sketch about a starving husband and wife who, in order to receive a death benefit from a lodge, each pretend to have died. Muni was the investigating lodge president, an older man in a padded frock coat, thick white beard and long striped pants. For his first stage appearance he wore an elaborate camouflage of makeup, costume and wigs that would characterize much of his more famous work on the screen.

Muni played more than three hundred roles in the Yiddish theater between 1908 and 1926, when he made his English-speaking Broadway debut (as an old man once again) in *We Americans*, a play that, fittingly enough, dramatized the moving away of the new generation from the ghetto of New York's Lower East Side. It was Muni's chance to move away from the hardscrabble world of the Yiddish theater.

Within three years Muni had the attention of Hollywood, where, during the mid- and late 1930s, he became one of the industry's most esteemed character actors, transforming himself into such varied figures as Emile Zola (1937), Benito Juarez (1939) and Louis Pasteur (1936), the role for which he won an Academy Award. Muni's powers of impersonation, which are now viewed as somewhat overzealous, were once considered acts of remarkable wizardry. Although he insisted that "external devices should be used merely to help an audience believe the role, not to help the actor to play it," Muni's characterizations, particularly the biographical ones, relied heavily on costume and makeup. He was such a dab hand with the brush and pencil

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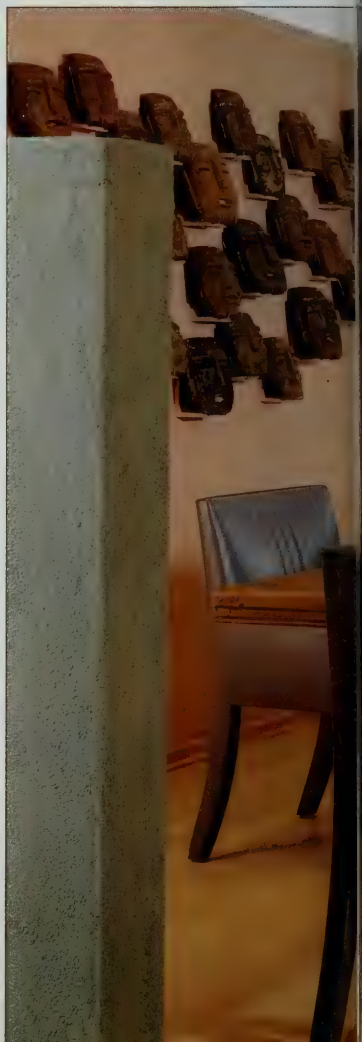
RITA MORENO

The Dynamic Star of West Side Story in Pacific Palisades

INTERIOR DESIGN BY LUIS ORTEGA
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY MARY E. NICHOLS

JIM MULHOLCH

Rita Moreno (right), who still performs because "I get such good feedback," says, "When you feel good, you look good." BELOW: Moreno and her husband turned to designer Luis Ortega to streamline their Pacific Palisades house. The living room skylight illuminates a Zuniga sculpture, foreground, and a Milton Glaser print. Sofa fabric, Randolph & Hein. Stark rug.



Rita Moreno is a show business legend—the only woman who has ever won an Emmy, a Grammy, a Tony and an Oscar. Since her Broadway debut at age thirteen, she's been a singer, a dancer, a sitcom celebrity and a Hollywood actress. She electrified a generation of kids with her portrayal of Anita in the movie *West Side Story* (the Oscar) and later helped educate their children with the music for *The Electric Company* (the Grammy) and acting on *The Muppet Show* (one of two Emmys; the other was for *The Rockford Files*). She's a jet; she's a jet all the way. Still on stage at the age of sixty-four, she seems about to burst into song at the end of each sentence. "Sometimes I just feel as if I was born going, 'Yeah!' " she says.

Moreno's thirty-one-year marriage to Dr. Leonard Gordon, whom she met on a blind date in New York, is equaled only by her fifteen-year love affair with her contemporary California house. "When you see the right place, it makes your bells ring, your heart beats faster," says Moreno as she describes falling for the house, set on a piny hillside in Pacific Palisades with a view of Santa Monica Bay. "That was how I felt when the real estate agent opened the door. I loved the whiteness of it. I was gasping. I was poleaxed."

Within a few minutes, however, the star's delirious joy had turned to bitter disappointment. The house cost twice what the couple were planning to spend. "Lenny said, 'Rita, we can't afford this,' " she remembers. "I knew he

Ortega devised floating concrete partial walls that partition off the main living areas. Moreno, who won an Oscar for *West Side Story*, lights votive candles in the ceramic masks, which a friend collected for the couple in South America. Leather dining chairs are from J. Robert Scott.

In her study is a shelf of her awards, including an Emmy for *The Muppet Show*, a Grammy for *The Electric Company*, her Oscar and a Tony, as well as a star from the Hollywood Walk of Fame.

"Rita wanted her study kept dark—I call it the cave room," says Ortega. Moreno, who has appeared in movies as varied as *Singin' in the Rain* and *Carnal Knowledge*, kept the headdress she wore as the concubine in *The King and I*, which sits on a shelf. Low table from Mimi London.

was right, but I couldn't get it out of my head. There were tears in my eyes. I suffered." About a month later Gordon handed her a blue velvet box over dinner. Inside were two golden keys and a note: "One is the key to my heart, which you've always had, and the other is the key to our house." Gordon had overcome his scruples and borrowed most of the purchase price. "I was beside myself," Moreno says, "and to this day I still feel the same way about my home."

The passionate dialogue between the simplicity Gordon prefers and the ethnic clutter favored by Moreno is reflected in every room. She calls him Mr. Contemporary: "He's orderly. I love soul, ethnic things, change. I am the one who cries and laughs all the time. I always go too far." Los Angeles designer Luis Ortega has been their moderator through three separate remodelings in ten years.

The Cuban-born Ortega, who tends toward minimalism, has found Moreno's cluttered style a definite challenge. When things get hot and heavy, Moreno, who was born in Puerto Rico, and Ortega revert to their native language. "There are things you can only say in Spanish," Ortega explains. One of the things he has often wanted to say to Moreno is—stop! "Rita is the ultimate shopper," he notes. The designer and clients have become such close friends that Ortega is sometimes even able to read Moreno's mind. She has a habit of showing him photographs from some of the hundreds of magazines and books she reads and saying, "I hate these colors but I love the feelings. . . . He understands perfectly," she says.

"It's like when you're rehearsing, you want to get all the emotions out, you want to eat the furniture," Moreno says.

ABOVE: The music room, which continues on from the living room and is used for rehearsals, has a Rufino Tamayo work over the mantel. Fabrics, Mimi London. Stone capital, Bruce Eicher. LEFT: In a part of the music room, near bookshelves, are a piano and musical instruments found on their travels.

"You need someone to tell you when to stop. Luis is a superb editor." Ortega agrees that his client relationship with Moreno is unlike any other. "I wouldn't do this for anybody else," he says. "This house is really a reflection of how Rita wants to live. We had a great time, but I had no control. I created a contemporary orderly home for Lenny, and then I created spaces where Rita could clutter."

Ortega's first job was to rebuild the house from the inside out. A labyrinth of small interior rooms was gutted to make one airy space divided into living, dining and music areas by gray floating walls. On the outside, Ortega added another gray wall to create a veranda with a view. "The architectural vocabulary of this house is Mexican in the way it uses volume and composition," Ortega says. "The design is a background for the furnishings." And what furnishings! Everywhere Moreno goes—and she and Gordon travel constantly for concerts and performances—she collects.

ABOVE: "We decided that everywhere we traveled we would buy a piece of art," says her husband, Dr. Leonard Gordon. Some of their pieces are in the master bedroom. Canopy fabric, J. Robert Scott. Bed from Randolph & Hein. RIGHT: A veranda designed by Ortega runs the length of the rear of the house.

She collects masks, she collects ceramics, she collects pillows, she and Gordon together collect art. The living room, with its white and blue sofas designed by Ortega, is dominated by a Rufino Tamayo painting and two metal cats presented to Moreno on different opening nights by her husband and their daughter, Fernanda.

Behind the living room, Ortega created separate spaces for Moreno and Gordon—each dedicated to their distinct styles. Gordon's immaculate office houses his orderly collections of model cars and baseballs; and Moreno's study and television room is dark and crowded.

The room where Moreno feels most at home is the new bedroom. "She wanted a really romantic bedroom, a four-poster bed with all kinds of drapes," Ortega says. "The place is like a little nineteenth-century boudoir, all jumbled and romantic." "I've seen bigger houses," Moreno says, "but this is the home of my heart." □

BING CROSBY

The Going My Way Star in Rancho Santa Fe

TEXT BY ANNE EDWARDS

Dear Ev, Cancel all contracts. I gave all I had and it's no good," Bing Crosby wrote his older brother and manager, Everett, moments after he completed his first solo radio performance on September 2, 1931. Everett did nothing of the sort. The program turned out to be a smashing success. Film offers followed, and before long Crosby was signed by Paramount to star in *The Big Broadcast* (1932), with George Burns and Gracie Allen. No one could have been more surprised than Crosby—unless it was his father-in-law, who had told his daughter, singer-actress Dixie Lee, at the time of her wedding in 1930 that Crosby was a "useless, good-for-nothing type" and that she was making a big mistake.

Dixie Lee was a soft-spoken southern lady, more enthusiastic about having a home and starting a family than about pursuing a career. And so with her husband under contract to Paramount and a steady income guaranteed, she quit show business and the young Crosbys went in search of a home that would be a good place to raise children. They ended up with two houses: one in the San Fernando Valley so that Crosby could commute to the studio, and a weekend country place about five miles from Del Mar in an area called Rancho Santa Fe, an inland community of about four hundred year-round residents twenty miles north of San Diego. Because of its magnificent position overlooking the Pacific, Del Mar's summer population greatly increased, and—part of the attraction for Crosby—big-name bands came to the local hotel to perform.

By the time the Crosbys' first son, Gary, was born in 1933, the house in Rancho Santa Fe had become much

OPPOSITE: Singer, comedian and romantic lead Bing Crosby, best known for his appearances in *Holiday Inn*, *The Bells of St. Mary's* and the Academy Award–winning *Going My Way*, bought his 65-acre compound in Rancho Santa Fe in the early 1930s as a headquarters for his horse-racing enterprise at the nearby Del Mar track. BELOW: He modernized and moved into the 100-year-old "rambling Spanish adobe," adding a new wing with authentic three-foot-thick clay walls.

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more than a weekend retreat. Situated on sixty-five acres, it was almost completely hidden by eucalypti, date palms and pepper trees. One section, originally called the Second Osuna Adobe, had been built in 1834. The rambling one-story adobe had been reconstructed and enlarged in 1910, but the white posts of the original wraparound porch and the low reveals of the windows remained to display the house's Mexican origin. The Second Osuna Adobe had been a Mexican headquarters in the 1846 war with the United States, and its owner had been the first alcalde of San Diego under Mexican rule. The Crosbys had bought a piece of American history —and they were soon to expand it.

Rancho Santa Fe was also home to several large haciendas, among them Douglas Fairbanks's three-thousand-acre ranch containing three hundred acres of Valencia oranges and an elaborate overhead irrigation system. Crosby was more interested in horses than in agriculture. Producer Hal Roach had talked him into investing in Santa Anita racetrack, and Crosby had also purchased a half interest in a racehorse named Black Forest. Soon he had a small stable.

"I'd gotten into racing on the cheap side, which decreased my chances of having a notable array of winners," he wrote in his autobiography, *Call Me*

MARC WANAMAKER/BUTLER ARCHIVES

LEFT: Crosby gathered golf competitors at the living room's harvest table for tournament dinner parties and, on occasion, eating contests—replete with "T-bone steak, baked potato, Mexican beans, salad, bread and butter, and apple pie à la mode," he wrote. "Draught beer was available for those who fancied it." But for their four sons, the Crosbys tolerated no such excess. His wife, Dixie, said "that I didn't make them observe the social graces," he wrote. "As far as their deportment at the table was concerned, she fought a losing fight."

Crosby, who by the 1940s had amassed the second-largest fortune in Hollywood, after Bob Hope's, bought the ranch just as he was breaking out of radio and into film. He performed with the Paul Whiteman orchestra for his film debut in 1930 in *The King of Jazz*—on leave from a sentence at the Hollywood jail for Prohibition-era drunken driving. "They couldn't find a suitable substitute for me, so the law let me out once a day in custody of an officer to work in the film." ABOVE: The singer favored blue-and-gold racing colors, inspired by the lyrics to the theme song from his radio show, "When the blue of the night meets the gold of the day."

Lucky. "And when Hope began to kid me about it on the air, it became legend that my horses were dogs."

By the time his twin sons, Dennis and Philip, were born in 1935, Crosby was a huge star in film, radio and recordings. A bond had formed between Crosby and Bob Hope, who were both at Paramount and often did radio shows together. Now deeply involved in horse breeding, Crosby was also drawn to the "front-office" end of racing, and in 1935 he, Gary Cooper and several other partners broke ground for the Del Mar track.

A fourth son, Lindsay, was born in 1938. All four slept in one large room at the ranch. First there were cherrywood cribs, fastidiously lined up. In time these were turned in for bunk beds. The boys' room was spartan: Toys were allowed to be taken from a large chest one at a time and had to be returned before another was chosen. With four active little boys so close in age, it was the only way that Dixie felt she could keep any order at all.

The first additions and renovations to the house had been made during the period when the Craftsman style was popular in southern California. The couple modernized the property and enlarged it to accommodate a studio for Crosby and a family room that housed a piano. The windows were low; ceilings in the main rooms

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Though Crosby appeared with such luminaries as Bix Beiderbecke and Duke Ellington, and went on to make as many as four movies a year with Paramount, his home was relatively simple. ABOVE: The boys slept in an orderly line of cribs; they would later call their father a "terrible tightwad," he joked. "The most tragic spectacle I can think of is that of a young man slipping aimlessly through school, then life, secure in the belief that affluence means happiness." BELOW: The bedroom.

were open beamed. There was a long harvest table on one side of the uncluttered, unpretentious living room that comfortably sat ten and could stretch to fit twelve. The Crosbys didn't want or have a formal dining room, and most family meals were eaten in the large country kitchen at a round table with a lazy Susan in the center. There wasn't much real entertaining at the ranch, although the clan did gather around the piano, and Dixie, who had a lovely voice, would be coaxed into singing with Bing.

Dixie Lee Crosby decorated the house herself with maple and pine furniture, braided cotton rugs, bright ginghams and chintz, and brass hurricane lamps. It was a house that invited casual living. Tables were left sparsely adorned to prevent valuable pieces from falling prey to the often

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EVERETT COLLECTION

Crosby was on the golf course when his twin sons, Dennis and Philip, were born, and he was on the golf course when he died. It gave Dixie "a beautiful opening if anybody asked her if I played much golf," he wrote. An avid sportsman, Crosby outfitted the "estate" with a tennis court, stables, an exercise track and a swimming pool. ABOVE: He sits on the diving board in 1935 before the shooting of *Two for Tonight*. "Honestly," he wrote in a moment of candor, "I think I've stretched a talent which is so thin it's almost transparent over a quite unbelievable term of years."

MARC WANAMAKER/BISON ARCHIVES

Colleen Moore, whose modish bob in 1923's *Flaming Youth* heralded young women's intentions to "free themselves of the Victorian shackles," as the actress wrote in *Silent Star*, joined the "big-home crowd" in 1927 with the purchase of a 16-room Spanish-style estate in Bel-Air. ABOVE: "That house had so many rooms I'm not sure I ever saw them all."

COLLEEN MOORE

The Original Flapper in Bel-Air

INTERIOR DESIGN BY HAROLD GRIEVE TEXT BY ANNETTE TAPERT
PHOTOGRAPHY BY CLARENCE SINCLAIR BULL

At 17, Moore arrived in Hollywood when harsh klieg lights and unfiltered lenses demanded "only the youngest, clearest, most wrinkle-free skins." She won a six-month contract in film as a "payoff" from D. W. Griffith. "When Mr. Griffith asked Uncle Walter what he could do to repay him, . . . Aunt Lib spoke right up. 'We have a niece—' Mr. Griffith groaned. 'Not a niece!' " OPPOSITE: The entrance hall. ABOVE: Moore in 1933.

"I was the spark that lit up Flaming Youth," wrote F. Scott Fitzgerald, "Colleen Moore was the torch."

Colleen *who*? Her name no longer resonates, but in 1923 her breakthrough film, *Flaming Youth*, was banned in Boston and played to packed houses everywhere else. Almost overnight, the film put *flapper* into the language as code for a free-spirited 1920s woman who wore her galoshes unbuckled and didn't give a hoot if they flapped as she walked. Colleen Moore found herself not only launching the Dutch bob—a hairstyle that sent millions of young women rushing to the hairdresser—but defining a generation.

Colleen Moore was born Kathleen Morrison in 1900 and just five years later decided she wanted to be an actress. Girls from middle-class families in Port Huron, Michigan, weren't likely to have Hollywood connections, but Moore's uncle was Walter Howey, the editor of the *Chicago Examiner*. Howey had helped D. W. Griffith get *Intolerance* and *The Birth of a Nation* past the censors in Chicago; when Moore was seventeen, Griffith was willing to help her become a contract player at First National Pictures.

Moore made nineteen films before she was twenty-one, but she was unable to make the transition from fea-

MARC WANAMAKER BISON ARCHIVES

ture player to star. Then First National bought the movie rights to Warner Fabian's best-selling novel *Flaming Youth*. Moore identified with the novel's modern, independent heroine, realized that playing sweet Victorian types was a dead end and decided that here lay her chance for stardom. The studio executives couldn't have agreed less, so, before she tested for the role, Moore astutely traded her Victorian curls for bobbed hair. She landed the part. "After six years of treacle, it was heaven to be given a little spice," she wrote in her memoir, *Silent Star*.

Moore invented something more than a look. In the early days of film, an actress could be either sexy or virginal. Moore shattered that convention. "No longer did a girl have to be beautiful to be sought after," she observed. "Any plain Jane could become a flapper. No wonder [women] grabbed me to their hearts and made me their movie idol."

But unlike Clara Bow and Louise Brooks, who were truly pleasure seeking and sexually liberated, Colleen Moore was a flapper only when the cameras were rolling. Offscreen, she wore skirts, sweaters and saddle shoes and was disciplined about her career and mindful of Hollywood politics. She was also married.

Her husband, John McCormick, was a press agent for First National when they met but was, thanks to his wife's success, quickly appointed head of production. McCormick had two consuming obsessions—booze and helping his wife become the biggest box office attraction in America. (Their tumultuous marriage was the model for the original version of *A Star Is Born*.)

McCormick's alcoholism eventually cost him his job and his wife, but he did realize his dream for her. After *Flaming Youth*, Moore became one of Hollywood's highest-paid actresses—and among the first to earn ten thousand dollars a week. In 1926 and 1927 she was number one at the box office; it was only then that she decided to live the life of a flaming star.

The house she bought at the peak of her fame was in Bel-Air. It was rambling, in the Spanish style—and it was half finished. For Moore, that presented a rare opportunity. Harold Grieve, a studio art director, simply became an interior designer and took Moore on as his client. Actually, as Moore describes the house in her autobiography, Grieve's contribution went far beyond decoration:

He pushed out walls, closed in the sixty-five-foot loggia. Off the loggia, between the U of the house, he built a large flagstone patio. At one end of the U he added a guest house, at the other end a theater. . . . There was also a guest suite upstairs in the main house between John's suite . . . and mine. . . . Harold did my suite in yellow and turquoise, with heavy silk-pile turquoise carpeting made in China, which really did make me feel like a movie star. The bathroom was done in yellow onyx and mirrors, some of them with scenes painted behind the glass.

Moore's ultimate dream house was

MARC WANAMAKER/BISON ARCHIVES

ABOVE: "Mother positively shivered at my dining room." BELOW: The sunroom revealed the penchant her husband and press agent, John McCormick, had for "Grand Rapids department-store furniture." McCormick secured Moore her breakthrough role. "I said to John, 'Get that part for me for a wedding present, or else.' "

MARC WANAMAKER/BISON ARCHIVES

By following her grandmother's recommendation that she demand a higher salary for each contract, Moore had become one of Hollywood's highest-paid actresses when she purchased the estate. "We splurged on homes, partly because our intensive work schedules didn't permit such luxuries as travel, partly because what started out as necessities or conveniences became status symbols, and partly because most of us had more money than sense." ABOVE: The living room.

MARC WANAMAKER/BISON ARCHIVES

Moore often posed for studio photographers at home: "Such pictures of cozy domesticity went over big with the fans." OPPOSITE: The flapper stands in her mirrored yellow-onyx bath; the hairdo was her mother's scheme. "She picked up the scissors and, whack, off came the long curls. I felt as if I'd been emancipated." Her suite had an office, his a steam room—"handy for hangovers." ABOVE: The Olympic-size pool. "I walked downstairs and out onto the patio and sat in a swing looking at my garden below with the blue pool shimmering in the moonlight, the palm trees around it reflected in its water," she recalled in 1968.

not the Bel-Air mansion but a considerably smaller structure she commissioned to distract her from the breakup of her marriage. This was a miniature castle built one inch to the foot in scale. When completed, it was nine feet square and twelve feet high and weighed one ton. It took the studio artisans that Moore hired seven years to construct it, and it cost her $435,000—nearly twice as much as her Bel-Air house.

By Moore's decree, nothing in the house was to replicate real life; its aim was pure storybook fantasy. Her land of enchantment had mother-of-pearl and rose quartz and jade floors, a solid-gold cathedral, a weeping willow with pipes that dispensed tears and a chandelier created from the pearls, emeralds and diamonds that had once been her jewelry. When the castle was completed in 1935, she toured the country with it to raise money for children's charities; she generated $650,000.

By now Moore was divorced from McCormick and had ended a second, brief marriage to a New York stockbroker. She made the transition to talkies, but when she starred in *The Power and the Glory* with Spencer Tracy in 1933, she played a mature woman. Although she believed it was her best role, the public had no interest in Moore as a "serious" actress. She made three more films that fared no better and quit in 1934.

Ironically, it was Moore's fantasy house that was fuel for the next act of her life. As she toured the country, she became struck by the real world and women who devoted themselves to good works: "This world of the 'private people' made me yearn to be a part of it, to have a husband and a home, to be able to give as they were giving, to know the satisfaction which comes in making one's community a better place in which to live—to find the kind of happiness they had found."

In Chicago, the last stop on her tour, she found just that. There, she met Homer Hargrave, one of the founding partners of Merrill Lynch and a widower with two children. In much

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JIM MCHUGH

GALE ANNE HURD

A 1930s Beverly Hills House for the Producer of The Terminator

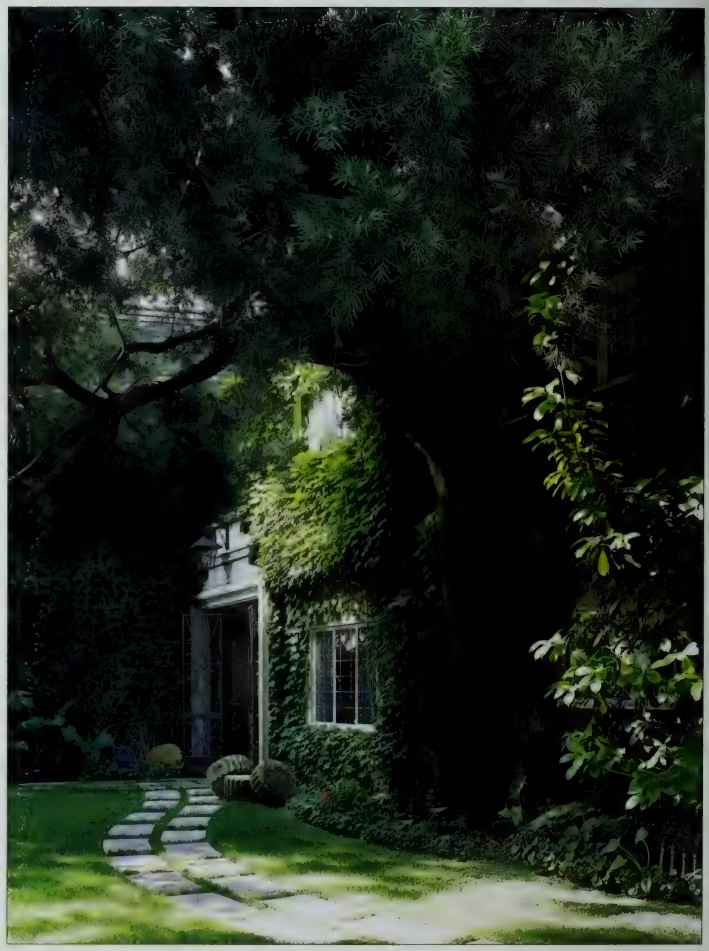
INTERIOR DESIGN BY CAROL POET TEXT BY PETER HALDEMAN
PHOTOGRAPHY BY FRED LICHT

Meetings with high-powered Hollywood producers, let it be known, can still seem larger than life. For example, a heavy iron entrance gate off a Beverly Hills canyon may swing open to reveal a stone courtyard with an ancient patina, a gleaming black Porsche and an ivy-covered house that a Windsor might refer to as a cottage. In the living room–size kitchen, a small army of assistants is manning the phones, coaxing a poodle outside and laying out a platter of low-fat cheeses.

The cheeses are the giveaway. If Gale Anne Hurd is a movie mogul, she's a completely contemporary one. She descends a curved staircase, slender and makeup-free, a quart of water tucked under one arm. She's fighting off a cold, having just returned from prepping a shoot in Denver (*Going West*, with Dennis Quaid and Danny Glover). Hurd's better-known projects include *The Terminator*, *Aliens* and *The Abyss*. Her movies have a tendency to do boffo box office—something else about Gale Anne Hurd that might be considered truly up-to-date.

A Los Angeles native, she stumbled onto a class in British film as an economics major at Stanford; within a couple of years she had segued to working as the executive assistant to B-movie potentate Roger Corman. Through Corman she met James Cameron, who would become both her cowriter on *The Terminator* and her husband. More recently she was married to the director Brian De Palma, with whom she shares custody of Lolita, their four-year-old daughter.

Until three years ago northern California was home base. But when Hurd wasn't off on location she was



"It seemed like the kind of house a child would want to grow up in," says Gale Anne Hurd (above left), mother of four-year-old Lolita and producer of *The Terminator*, *The Abyss* and *Aliens*. ABOVE: A winding path leads to the entrance of her 1930s English-style Beverly Hills house. OPPOSITE: "The old entrance was much narrower and had an old elevator," says Hurd. "The idea of going through an enclosed opening made me nervous. I also wanted a circular staircase." Drapery sheers by Jack Lenor Larsen. Floor-length table fabric from J. Robert Scott.

usually taking meetings in L.A.—using a Malibu beach house as a crash pad—and the commuting finally proved too stressful. Her resettlement in the Southland, on the other hand, posed precisely the sort of challenges one suspects she thrives on.

"Coming back was something I couldn't avoid, so I figured I might as well embrace it," Hurd says. "I wanted to find an environment in which I felt comfortable. There were a number of considerations. Location, obviously. But Lolita was then a year old, and I think what I really wanted was to find a house that I would have liked to live in as a kid. I wanted some grounds. The most important thing, believe it or not, was a secret garden."

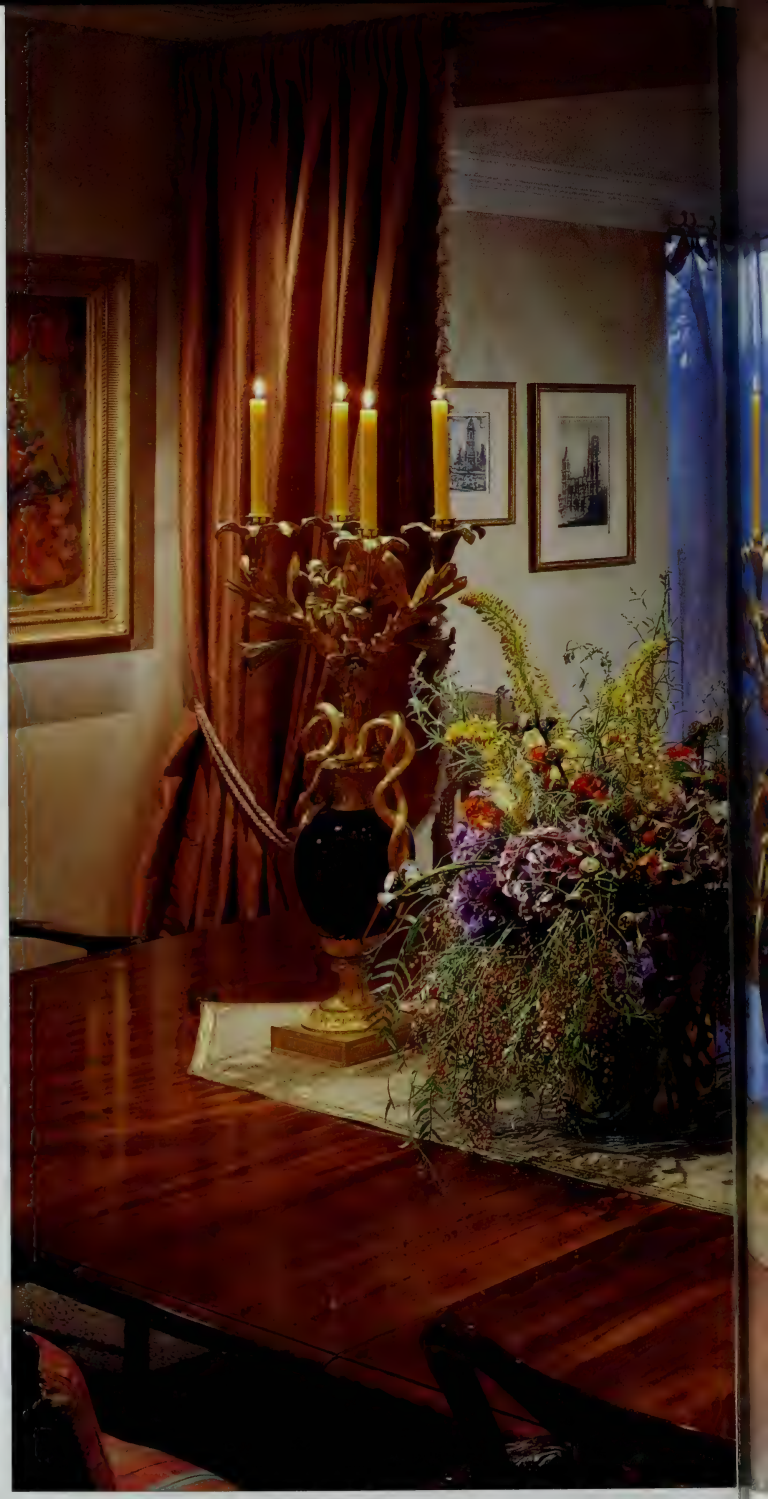
After a lot of scouring, one Malibu beach house was sold (to Janet Jackson) and one Beverly Hills house with grounds and secret garden was purchased (from Freddy DeMann, Madonna's manager). "I looked at more than forty houses. There were things

RIGHT: "For the living room, we chose fabrics to go with Gale's antiques," says designer Carol Poet. Hepplewhite chair fabric by Jack Lenor Larsen. Love seat slipcover fabric by Scalamandré. Fabric for ottoman, sofa pillows, bergère and pleated lampshade, Randolph & Hein. Stark carpet. ABOVE: Near Hurd's collection of antique carriage clocks is a French bracket clock by P. B. Godde.

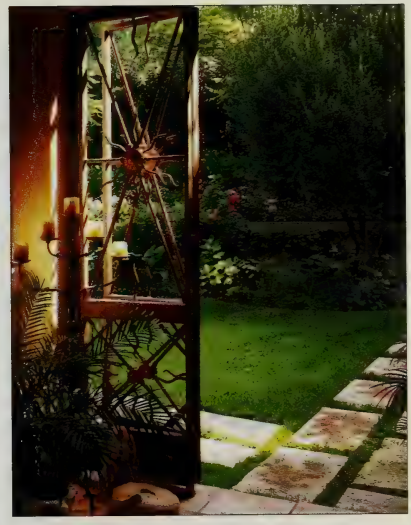
about this one that I really liked, but there were also some definite, uh, *problems*." Those ranged from obvious structural flaws that were corrected with dispatch—a cramped entrance, a nonexistent upstairs hallway—to more nebulous shortcomings. "The house was built in the thirties, and I wanted more of a period feel—with contemporary accents, but not like the beach house, which had sort of a Michael Taylor look. I didn't want a house that was austere. I didn't want a house that was white.

"These were things I figured I'd be able to surmount with relative ease. What I didn't realize was that the minute I started into the renovation work I'd end up in Australia for five months." She'd gone there to film *No Escape*. When she returned she learned that the designer she'd hired had run into trouble avoiding the Michael Taylor look. "Everything was white. The entire living room was white. The dining room was white. The bedroom was white. I couldn't believe it—we had picked out fabrics. He had decided, I suppose, that he'd show me the house when I got back and I'd fall in love with it."

Another designer was recruited to fashion wall finishes and floor tiles in terra-cotta shades. A third put in banisters and railings. It wasn't until designer number four, however, that something clicked. At a Hollywood dinner party Hurd met Carol Poet, who has a long résumé of low-profile projects for high-profile clients. "Gale was at a standstill," recalls Poet on her car phone. "But she didn't want to be in a situation where the designer says, 'Let's throw everything out.' " What the designer did say was something like, "Let's shuffle period French pieces and reproductions with the



"Carol worked with the antiques I had —some I'd bought while abroad on location, some I inherited from my parents," says Hurd. Napoleon III candelabra are on a George IV table with Chippendale chairs. An English Neoclassical urn stands in the breakfast area, which is offset from the dining room by draperies from Randolph & Hein.



LEFT: "I wanted the bedroom to be a little dramatic," says Hurd. "I don't have an office at home. When I read scripts, I'm sitting in bed." Adds Poet, "Producers have strange schedules, so the bedroom had to be livable day and night." Bedcovering and pillow fabric, Scalamandré. J. Robert Scott fabric on chaise longue. Carpet by Stark. ABOVE: Decorative iron gates enclose the entrance.

antiques you've picked up in Australia and England."

"I'd bring in something and Gale would have more books on the period or style than I would," says Poet. "She also genuinely likes to be turned on to things—which is not always the case with a producer, who's usually on two phones at once and can't look you in the eye." Fabrics in peaches and plums were used to punch up the rooms downstairs; upstairs, Hurd's vaulted and beamed bedroom was swathed in animal prints and accented with ebony and ormolu.

In the usual manner of house problems, Hurd's haven't exactly ceased. Heavy rains a couple of winters ago collapsed two decks outside, for instance, leaving a six-foot-square hole in the roof of her basement gym. "The decks were never sealed, and the drains were substandard in size," she explains. "In filmmaking you get

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WALLACE BEERY

Star of The Champ and Dinner at Eight on Roxbury Drive

TEXT BY BRENDAN GILL

ABOVE: Comedic actor Wallace Beery, who starred in more than 250 silent movies and talkies between 1913 and 1949, purchased a Spanish Baroque-style house in Beverly Hills in 1927. BELOW: Beery—who once said, "My mug has been my fortune"—in his living room, where the plasterwork echoes that above the house's entranceway. OPPOSITE: The actor on the entrance hall stairway.

Wallace Beery (1885–1949) was a big lumbering man with a clown's face and a raspy voice, who, unlike many of his Hollywood colleagues, proceeded without difficulty from silent pictures to talkies. Over a long career he played an exceptionally wide range of roles. Sometimes as a good guy, sometimes as a bad guy, he nearly always managed to convey an impression of essential sweetness, as if any evil he manifested were a function not of intention but of ineptitude. For many years Wallace Beery was voted one of the ten most popular movie actors, and in 1932 he shared an Oscar with Fredric March—Beery for his role in *The Champ*, March for his role in *Dr. Jekyll and Mr. Hyde*—the only time in Academy history that the vote for Best Actor ended in a tie.

Beery was born in Kansas City, Missouri, and early gave evidence of preferring acting to education. Known from the cradle as Wally, he was a typical turn-of-the-century rambunctious dropout—at sixteen he ran away and joined the Ringling Brothers Circus as assistant to the elephant trainer. Such was his ambition, coupled with talent and energy, that within a

couple of years he was singing in musical variety shows in New York City and acting in a summer stock company in his hometown. In 1913 he made his way to Hollywood, then beginning to take the place of New York City as the principal headquarters of the movie industry. (Charlie Chaplin arrived that year from England and was soon being paid $175 a week to make Keystone comedies.) Beery began his movie career at Essanay Studios with a series of one- and two-reelers in which he played a Swedish maid named Sweedie, the humor in the role consisting of the gross unlikelihood of his impersonating a woman.

With characteristic impatience, Beery gave up acting for Essanay to found his own company, which quickly failed. He then journeyed to Japan and started a movie company there, again unsuccessfully, after which he returned to Hollywood and began acting in feature-length films. In 1916 he married a pretty newcomer to Hollywood, Gloria Swanson; the eighteen-year-old actress was twelve years his junior. Evidently she was as impatient

LEFT: Usually a somewhat disheveled character on-screen, Beery looks uncommonly spruce as he stands in his dining room near a leather screen. An English artist painted a series of trompe l'oeil tapestries on the plaster walls.

BELOW: Shortly before the 1932 release of *Flesh*—an offbeat drama directed by John Ford—Beery, his wife, Rita, and their daughter, Carol Ann, watched home movies in their screening room. His dog Brownie lies on the floor.

as he, for two years later they were divorced, each going on undaunted to other marriages—one more for Beery, to actress Rita Gillman, and five more for Swanson.

Among Beery's silent-movie successes were *The Four Horsemen of the Apocalypse* (1921), which brought the first taste of fame to Rudolph Valentino; *Robin Hood* (1922), with Beery playing King Richard the Lion-Hearted to Douglas Fairbanks's Robin Hood; and *The Lost World* (1925), wherein dinosaurs made their movie debut as creatures irresistibly attractive to movie audiences. The best known of Beery's talkies were *The Big House* (1930), *Min and Bill* (1930, with Marie Dressler), *The Champ* (1931), *Grand Hotel* (1932), *Dinner at Eight* (1933), *Viva Villa* (1934) and *Ah, Wilderness!* (1935)—the latter being the movie version of Eugene O'Neill's only comedy.

Movie stars in the twenties and thirties were paid far more than even the most distinguished stage actors back East, and they had to work less hard. Under contract to studio "factories" like Metro-Goldwyn-Mayer or

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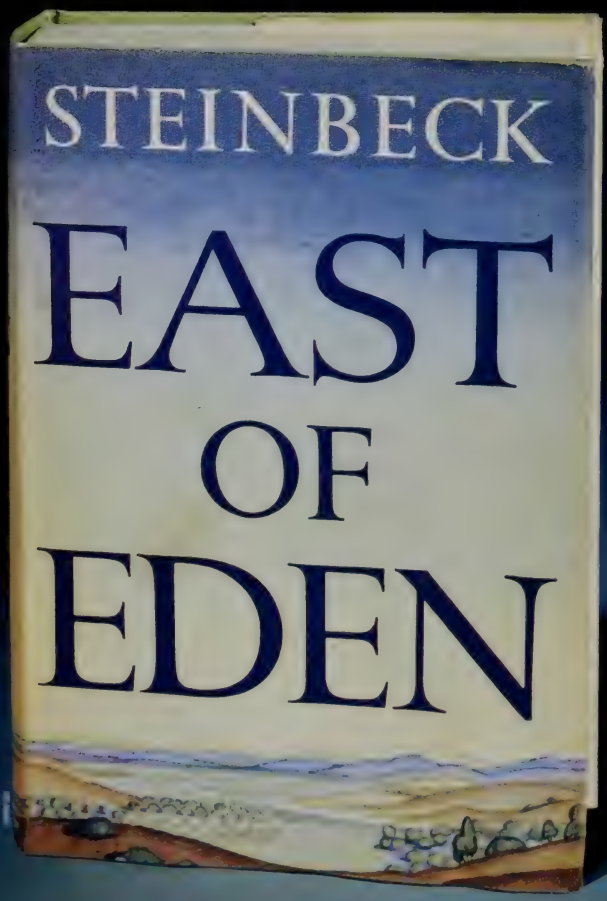
"Me, I like huntin' and fishin' and the simple life," Beery, an avid sportsman, once told reporters. With his dogs, Lady, left, and Brownie, the actor paddles his rowboat in front of his Silver Lake fishing lodge in California's High Sierra.



FIRST-EDITION FILM BOOKS

Modern American Novels Adapted for Hollywood

TEXT BY JAMES R. MELLOW

ABOVE: *East of Eden*, John Steinbeck. Viking, 1952; 8½" x 6". Elia Kazan's 1955 film covered only the last quarter of the novel, focusing on the relationship between the Trask brothers, Cal and Aron, played by James Dean and Richard Davalos. Bauman Rare Books, New York.

A great modern book—or even a lesser one—can have a circumstantial history of its own that may have little to do with the author's intentions. For the reader, that strange afterlife is a matter of personal memory. One remembers, say, the rainy day spent reading Virginia Woolf's experimental stream-of-consciousness novel *The Waves*. The text takes on the haunting, watery mood of the day. Years later, however, rereading the book, one finds the rush of excitement gone. Despite the earlier youthful enthusiasm, *The Waves* now seems a distinguished failure.

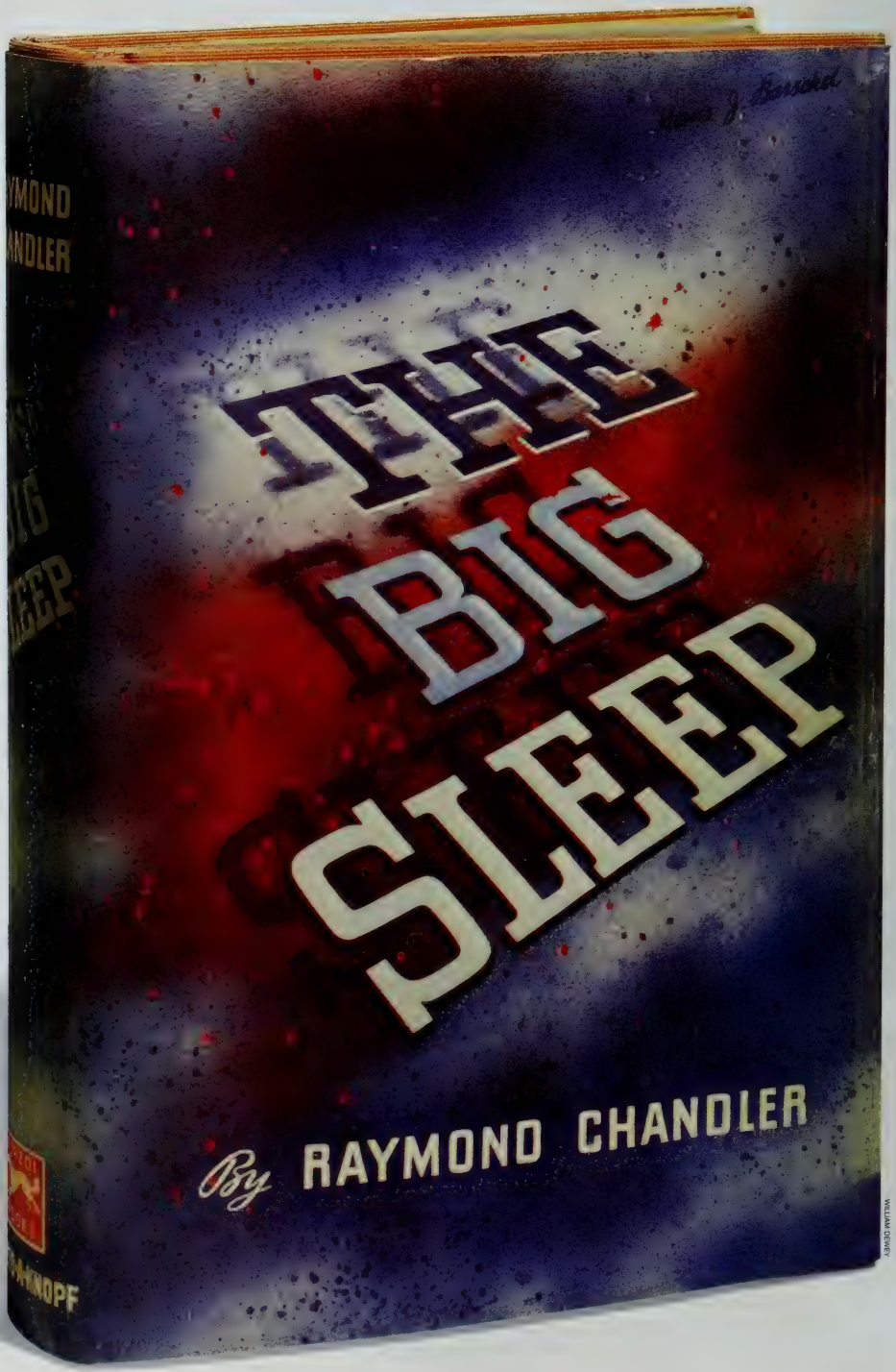
There are other, more cheering, examples—the continuing pleasure one gets from the meager little hoard of first editions the reader has managed to accumulate: the signed copy of T. S. Eliot's 1931 edition of *Triumphal March*, a thin, thin volume with illustrations by E. McKnight Kauffer; the mousy, thick gray-bound volume of Gertrude Stein's *How to Write*, published by the then unpublishable author herself, in her Plain Edition of

1931. There are the coveted volumes one cannot afford, like the Scribner's first editions of F. Scott Fitzgerald's *Tender Is the Night* (1934) and Hemingway's *Green Hills of Africa* (1935), with their striking illustrations by Edward Shenton. Fitzgerald considered the Shenton designs of moonlit, romantic French Riviera settings an innovation that might give his book "a certain distinction." Hemingway admired Shenton's manly safari sketches of hunters and the hunted. By way of ensuring accuracy, he had supplied the illustrator with three rolls of movie film shot in Africa. A prime copy of the Fitzgerald has sold for $26,000 at auction and the latter (with dust jacket) for $1,500.

A good many modern books are indelibly connected with the movies, plays or musicals made from them—John Steinbeck's *East of Eden*, Tennessee Williams's *A Streetcar Named Desire*, James Michener's *Tales of the South Pacific* perhaps—whether one saw the film or stage version first and read the book later or vice ver-

ABOVE: *The Fountainhead*, Ayn Rand. Bobbs-Merrill Co., 1943; 8¾" x 5⅞". Rand carried this copy of the book—signed by director King Vidor and star Gary Cooper—on the set of the 1949 film, which she also scripted. Houle Rare Books & Autographs, Los Angeles.

ABOVE LEFT: *The African Queen*, C. S. Forester. Little, Brown & Co., 1935; 8½" x 5⅞". Director John Huston wrote that "the surprising combination of Hepburn and Bogart" brought humor to the 1951 film that was absent from both the novel and the screenplay. Houle Rare Books & Autographs, Los Angeles.

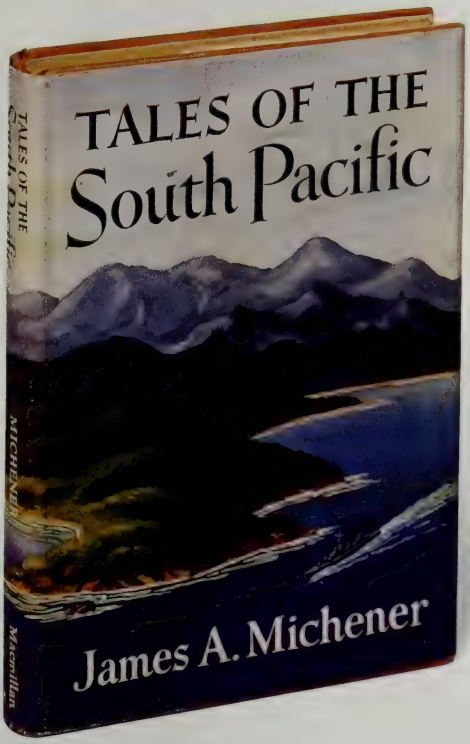


WILLIAM DOWDY

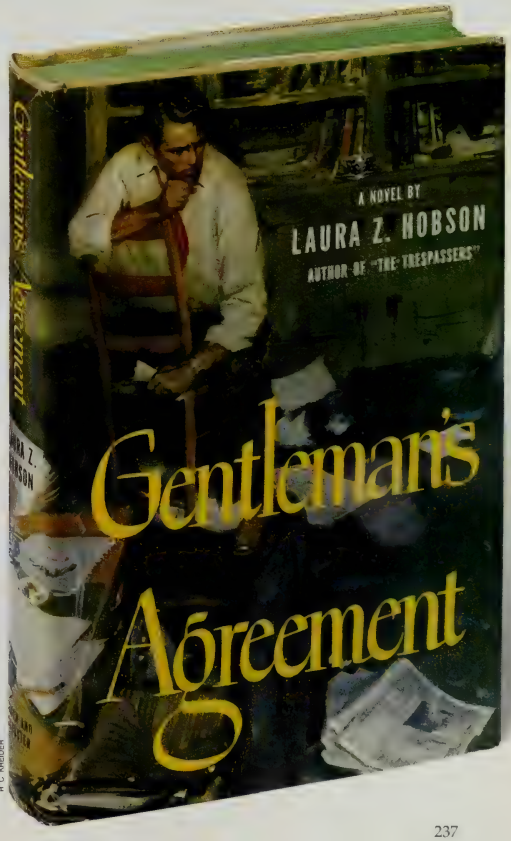
OPPOSITE: *The Big Sleep*, Raymond Chandler; jacket design, Hans J. Barschel. Alfred A. Knopf, 1939, 7½" x 5¼". Chandler wrote to his publisher that the 1946 film's director, Howard Hawks, had "the gift of atmosphere and the requisite touch of hidden sadism." Pepper & Stern—Rare Books, Inc., Boston.

BELOW: *Tales of the South Pacific*, James A. Michener. Macmillan, 1947; 8½" x 6". The Pulitzer Prize–winning collection of stories was the source of both the musical and the 1958 film *South Pacific*. The Associates, Falls Church, Virginia. BELOW RIGHT: *Gentleman's Agreement*, Laura Z. Hobson. Simon & Schuster, 1947; 8¼" x 5¾". The 1947 Best Picture brought Elia Kazan his first Oscar for Best Director. The Associates, Falls Church, Virginia.

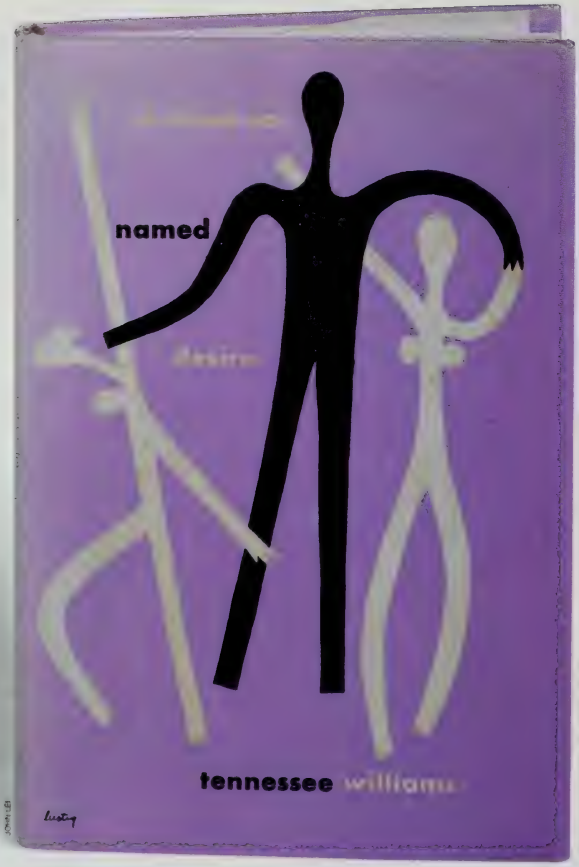
sa. It would be difficult to forget, for instance, the steamy opening scene of Raymond Chandler's *The Big Sleep*, with Humphrey Bogart as the private eye, Philip Marlowe, sweating in a greenhouse while being interviewed by the ancient General Sternwood. The general has two troublesome daughters "still in the dangerous twenties," one of whom, Carmen, is being blackmailed. The other, Vivian, is played in sultry fashion by Lauren Bacall. A sense of decay permeates the scene as the general explains to Marlowe that the flesh of the rare and "nasty" orchids he cultivates "is too much like the flesh of men, and their perfume has the rotten sweetness of corruption." It adds to the distinction of the film to learn that one of the principal screenwriters was William Faulkner. Tom Dardis, author of *Some Time in the Sun*, a chronicle of major writers who did time in Hollywood—Faulkner, Fitzgerald, Nathanael West, Aldous Huxley and James Agee—suspects that Faulkner was the writer for the hot and humid opening segment. If so, Faulkner must have substituted the phrase "the rotten sweetness of corruption" for Chandler's more graphic but unacceptable "the rotten sweetness of a prostitute." Screenwriters often take liberties with original texts; how else to explain Faulkner's less than faithful scripted version of Hemingway's *To Have and Have Not*? Hemingway's opinion of Hollywood was understandably low, but he found the money useful: "I



R. C. KRIEDER



R. C. KRIEDER



LEFT: *A Streetcar Named Desire*, Tennessee Williams; jacket design, Alvin Lustig. New Directions, 1947; 9" x 6". Williams garnered an Academy Award nomination for his screenplay for the 1951 film, starring Marlon Brando. Ursus Books and Prints, Ltd., New York.

OPPOSITE: *The Postman Always Rings Twice*, James M. Cain; jacket design, Philip Van Doren Stern. Alfred A. Knopf, 1934; 7½" x 5¼". Director Tay Garnett said he "managed to get the sex across" in the 1946 film in spite of the censors. Pepper & Stern—Rare Books, Inc., Boston.

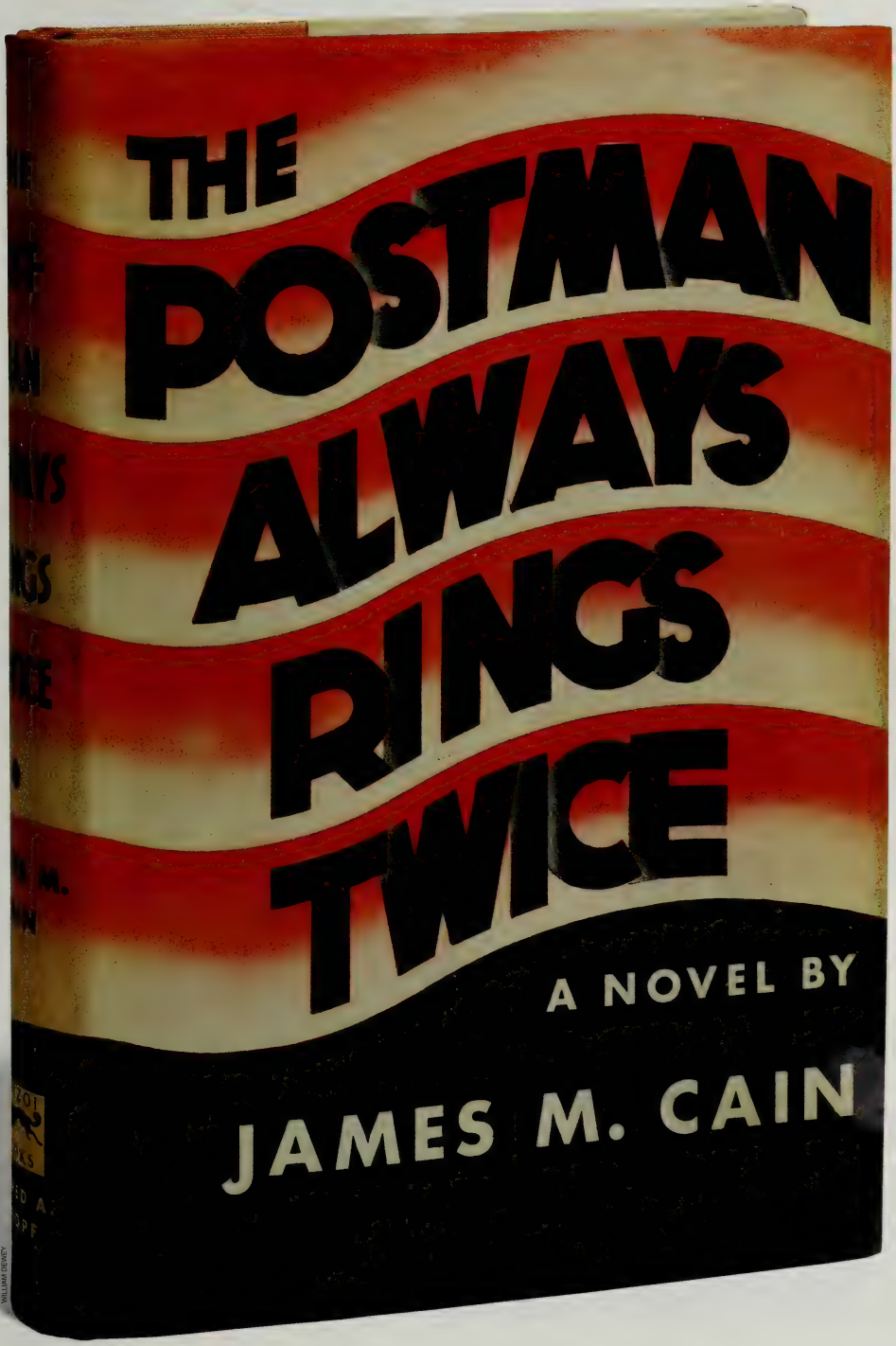
sold *To Have and Have Not* to pictures for derisory amount," he wrote his ex-wife, Hadley, "to have money to finance writing this novel." The novel in question was *For Whom the Bell Tolls*, also sold to the movies.

What ought to have been the surprise is that Hollywood could draw upon authors of such stature—some for the money, some for the show and others from a deep conviction that movies, particularly in the earlier days, were a new art form that presented worthwhile challenges. Fitzgerald's long and troubled history with the movies started early, when he provided the "titles" for the silent-film version of Edith Wharton's novel *The Glimpses of the Moon*, starring Nita Naldi and Bebe Daniels. His wife, Zelda, attending one of the filming sessions on Long Island, thought that as a vamp Nita Naldi had a head "full of ozone" and too many teeth in her smile.

The thirties were profitable for major novelists in Hollywood, and 1934 was a banner year. John Dos Passos at Paramount worked with Josef von Sternberg on a Marlene Dietrich film, *The Devil Is a Woman*. John O'Hara, at Paramount at the same time, at $250 a week, worked on a script for a cavalry picture for Gary Cooper and Carole Lombard. Later that same year, Dashiell Hammett hit pay dirt when MGM, having paid $21,000 for the movie rights to *The Thin Man*, hired him, at $2,000 a week, to write a sequel.

James Agee, poet and novelist (his posthumously published *A Death in the Family* became a Pulitzer Prize–winning play, *All the Way Home*, and then a notable movie), was a film enthusiast from youth and became one of the most incisive film critics of his day. As a critic he could be devastating and devastatingly funny, but underlying all his criticism there was the belief that film was a major art form and its possibilities were infinite. Agee considered *The Big Sleep* "a violent, smoky cocktail shaken together from most of the printable misdemeanors and some that aren't." But if it was brutal and sinister and capable of stimulating "socially undesirable appetites in me and in others," he still thought it better than the many sentimental films Hollywood produced "which walk the streets unchallenged and never even pass a serious medical inspection." He deemed the 1946 film version of *The Postman Always Rings Twice* "a terrible misfortune from start to finish" but felt sympathy for its stars and found it interesting for other reasons: "It is what can happen, especially in Hollywood, if you are forced to try both to eat your cake and have it, and don't realize that it is, after all, only good pumpernickel."

But as a screenwriter who had the good fortune to work with John Huston, whom he admired, on the script of *The African Queen* (1951), which became a film classic, Agee may have been overqualified. He did his best to persuade the director that the perilous journey of the missionary Rose Sayer and Charlie Allnut, the seedy ship's captain, downriver was really a symbolic "act of love." Huston's reply was a classic itself in the tortuous relationship between writers and Hollywood: "Oh, Christ, Jim, tell me something I can understand. This isn't like a novel. This is a screenplay." □


THE
POSTMAN
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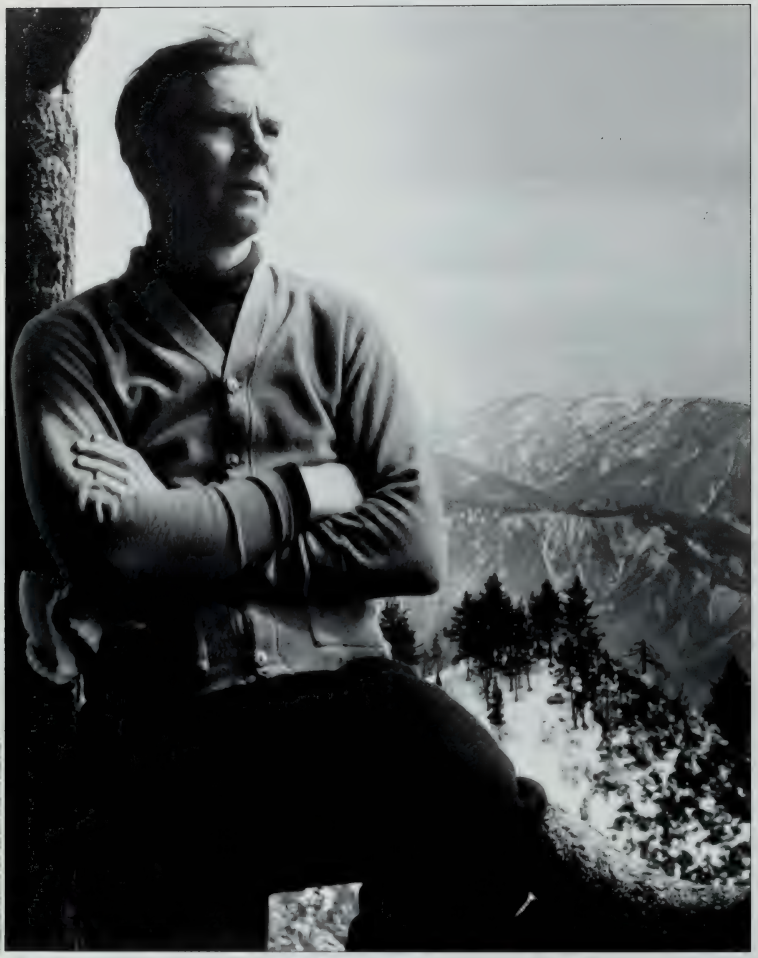
A NOVEL BY
JAMES M. CAIN
WILLIAM DEWEY



WALTER HUSTON

The Treasure of the Sierra Madre Star at His Mountain Retreat

TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY CLARENCE SINCLAIR BULL

"I have to get completely apart from pictures when I want to," said actor Walter Huston (above, in 1933), who, with his wife, actress Nan Sunderland, lived year-round at Huston House, a lodge they built in 1932. Located in the San Bernardino Mountains, it was a two-and-a-half-hour drive from Hollywood. Huston—whose films ranged from the musical comedy *Knickerbocker Holiday* to the drama *Dodsworth*—stayed at the Beverly Hills Hotel when he was making a movie. OPPOSITE: Formerly an engineer, Huston worked with architect Rachel Lewis on the house, which had a 45-foot-high living room ceiling.

He was a nonpareil performer: Not for nothing was he the favorite actor of FDR, Toscanini, Stanislavsky and the dean of theater critics George Jean Nathan. He was also a man so full-bloodedly public-spirited that when the news of his sudden death on April 7, 1950, the morning after his sixty-sixth birthday, broke over the wires and airwaves, a whole nation mourned him as an ornament not only to the profession of acting but to American life itself. In his earthy warmth of character, with its union of innocence and experience, candor and humility—in his thicket of graying hair, the blue eyes that looked merry even when he was serious, and the wide-mouthed, wondering way he had—Walter Huston was bountifully native, "like a spadeful of good soil."

He looked, in fact, less like a stage and motion picture star than the weather-beaten rancher he also was. It was dramatically fitting that in the last film he ever made, *The Furies* (finished just six weeks before he died), he played a cattle baron. Perfectly at home in the saddle, he had scorned the use of doubles, doing all his own riding and cowpunching; he even manfully roped and threw an unruly bull.

Walter Huston was secure enough to resolutely refuse to live in the film capital. Asked to describe Hollywood in a sentence, he answered, "I will, in a word—fear," adding that it was the most idiotic place in the world. "I have to get out where I can breathe," he once explained to Hedda Hopper. To that end, he owned a working cattle ranch near Porterville, California, as well as a lodge in Running Springs, between Lake Arrowhead and Big Bear in the San Bernardino Mountains. Huston House, as Walter called the lodge, was where his stalwart heart was, and he kept it open all year round—it was close enough to Hollywood that he could be at the studio within a few hours if the nettlesome need arose. When snow covered the higher ranges and the house could be reached only by dog sledge, Huston

would telephone his houseman, an old Alaskan musher, to meet him at the automobile trail's end with the dogs. Around the place itself he would use an army weasel to transport his guests short distances across the snow, pulling some of them along behind him on skis.

Through much of 1932, Huston had worked hand in hand with architect Rachel Lewis designing an enormous three-story log-cabin-like structure to stand on a mountaintop in shining isolation. And indeed, it was as if the whole earth ended there and only the sky was left. The finished house, for a wonder, seemed to sit above the clouds—"If you were out on the deck you'd be sitting practically on top of them, and sometimes those clouds would come right up to the porch and almost stop there," recalls Larry White, Huston's agent (at the Leland Hayward Agency) and great friend. At his lodge Walter Huston took care to lead the contemplative life, undisturbed except for his radio, his German shepherd dogs, his wife and a few boon companions.

The stone for the foundations, fireplaces and patios had come from a quarry in nearby Big Bear, but the redwood and pine logs had all originated in Oregon and had had to be trucked precariously up the old Rim of the World Highway. Legend has it that one day an itinerant rustic woodworker appeared out of nowhere and began sketching for Huston a sturdy stairway of white pine that would lead from the living room to the balcony and master suite. Despite a large crew already in place, Huston hired him on the spot. The fellow proceeded to work mutely and alone, except

MARC WANAMAKER/BISON ARCHIVES

Huston House, as Walter called the lodge, was where his stalwart heart was, and he kept it open all year round.

"I have my hobbies," said Huston, "photography, cabinet making. . . . I cut tables, the arms of chairs. Up at seven, in the shop every morning at eight, bed by nine-thirty." ABOVE: The actor crafted the dining table and chairs himself.

for his collie, which came to rest on each step as his master completed it.

Huston House, like its owner, was intrinsically dramatic. The living room leapt forty-five eye-widening feet to a beam ceiling; the semicircular sofa in front of the massive stone chimney sat a good twenty people; and the ceiling of the Hustons' cobalt-blue-tile double bath scintillated with silver stars. There was a swimming pool, and a tennis court, and a huge dormitory-like room called the ski room that could accommodate a dozen overflow guests. Adjacent to the house was a workshop, designed by Huston himself, where he could be found every morning at eight, working with the tools that gave such a smooth order to his day and turning out tables and chairs. To memorize a part, he liked to prop the script up in front of him as he worked away on a hand-hewn piece of furniture.

Walter Huston was a cut of man made once and not again. And there was a glinting interplay between who he was and the parts he played—that chain of "lonely giants," as one critic called them. He positively embodied the solitary Yankee farmer Ephraim Cabot in the 1925 Broadway production of *Desire Under the Elms*, a role for which he was chosen by Eugene O'Neill himself. In D. W. Griffith's 1930 film, *Abraham Lincoln*, the strong

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resemblance that Huston in real life bore to the Lincoln of the middle period seemed to make the man the part's accomplice. And, in perhaps his greatest sustained piece of acting, he immortalized Sinclair Lewis's Dodsworth, the fifty-year-old retired automobile inventor who balks at being turned into an expatriate idler by his socially ambitious wife and manages with all his midwestern might to hold on to his vision and ideals. Beginning in 1934, Huston impersonated Sam Dodsworth 1,238 times on Broadway and the road, playing opposite his (third and last) wife, Nan Sunderland. His perfect reprisal of the role in the much-praised 1936 William Wyler film won him both the New York Film Critics award and an Academy Award nomination; 1942 brought him another Academy Award nomination, for a performance in *All That Money Can Buy* that made the very Devil lovable.

The next year Huston was nominated for a third time—for his portrayal of the patriarch of the song-and-dance Cohans in *Yankee Doodle Dandy*. The film returned him to his roots in variety just as handily as had Maxwell Anderson and Kurt Weill's play *Knickerbocker Holiday* in 1938. There Huston enjoyed one of his greatest moments on stage: As peg-legged old Peter Stuyvesant, he Huston won his only Oscar for *The Treasure of the Sierra Madre*, which his son, John, wrote and directed. "My son said to me in one scene, 'You're too much like Walter Huston.' I knew what he meant. It's the inside spirit of the thing you have to get; if you get that, you'll say the lines right." ABOVE: The master bedroom.

MUSEUM OF MODERN ART FILM STILLS ARCHIVE

Huston and Sunderland frequently entertained friends at Huston House, including Jimmy Stewart, Beulah Bondi and director Clarence Brown. ABOVE: Although the house had a couple of private suites, bunk beds were added to the ski room for overflow guests.

Huston House was built of redwood and pine logs that were shipped in from Oregon; the stones for the fireplace, patio and fence came from a local quarry. OPPOSITE: The tennis court, at rear, covered in snow. During the first few winters the family had to use the snowshoe route to get to the grocery store.

poignantly sang "September Song" ("Oh, it's a long, long while from May to December . . . the days dwindle down to a precious few"), which had been written especially for him and would go on to become a classic of musical theater. "I was staying with Walter in Running Springs the day he decided to do the play," Larry White remembers. "He disappeared into his workshop and the next morning surprised us with the wooden leg—he'd made it overnight, to get into the spirit of the part. And it fit! Later, on Broadway, when he came out on stage with all of the twinkle that he had, dancing with the peg leg, people were shocked by the beauty of it."

If the Toronto-born Huston's acting always had the good builder's feel for functional simplicity, there was a reason: When he married, very young, for the first time, he decided to become an engineer, putting behind him the life he had already led in stock companies in New York State and the hinterlands of Canada. But after a few years he gave up the engineering and returned to the stage with Bayonne Whipple, who became his second wife. As the team of "Whipple and Huston," they were headliners on the vaudeville circuit for fourteen years, doing as many as five shows a day, dancing and singing not only for their supper but for their breakfast and lunch as well. It was in vaudeville that the producer Brock Pemberton "discovered" Huston, signing him to play the lead in *Mr. Pitt* on Broadway in 1924. Though he was rising forty when he found himself cheered to the echo after the final curtain fell, everything from then on was in his favor.

Paramount signed Huston in 1929, and he began alternating between Broadway and Hollywood. Over the years he would work for such film directors as Victor Fleming, Frank Capra, René Clair, Josef von Sternberg, William Wellman, Jean Renoir, Joseph L. Mankiewicz, King Vidor

and Howard Hawks. Not to mention Howard Hughes, who not only produced but helped direct *The Outlaw* (1943), in which Huston played opposite Jane Russell's bosom. "That one was for money," laughs Larry White. "That paid for a lot of things."

Huston also worked—famously—for his own son (and only child: the issue of that early first marriage). Wanting to appear, as an earnest of good luck, in John Huston's first film, *The Maltese Falcon* (1941), which John both directed and wrote, Walter embraced the smallest role of his legitimate career: a walk-on as the bullet-riddled sea captain who staggers into Sam Spade's office, hands him the package containing the falcon, and then collapses on the couch and dies (John made his father do twenty takes to get that death fall just right). Happily, in 1949, when Walter Huston finally won his Academy Award—for Best Supporting Actor for his role as the grizzled gold prospector in *The Treasure of the Sierra Madre*—John also won, for best writer and best director. The party to celebrate their respective and collective Oscars was held at John's ranch and featured a no-holds-barred football game with a genuine Ming vase for the ball.

"That little dance of triumph Walter did before the mountain in *The Sierra Madre* I used to see all the time up there in Running Springs," Larry White appends. "Whenever Walter got happy, whenever something gave him joy, he would do a little jig—both feet would come off the ground at the same time. . . ." □

MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

SYLVIA SIDNEY

Remembering the Early Years in Malibu

TEXT BY ANNETTE TAPERT

Most Americans would remember 1932 as the bottom of the Depression, but for Sylvia Sidney it marked the first peak of a long career. She had, the previous year, starred in *City Streets*, *An American Tragedy* and *Street Scene*; now, thanks to her Paramount contract, she was to star in three more pictures. And so, as befitted her status, she spent the then astronomical sum of fifteen hundred dollars a month to lease a house on the Malibu beach.

"That house was probably my favorite of any place I lived," she recalls. "I loved going to sleep under the stars to the music of the surf. Richard Barthelmess owned it; I wanted to buy it, but he wouldn't sell. What I loved most was that it was totally unpretentious, which is why my mother hated it—she stayed at a bungalow at the Beverly Hills Hotel. I have nothing but pleasant memories of my three years in that house."

Sylvia Sidney is eighty-five now, living in New York and still working. "If you like money and you spend it carelessly, you gotta work," she says. "Acting's a job. It buys things I normally couldn't afford—like that Meissen in the cupboard over there."

But surely she's pleased to be viewed as a role model for young actresses who say they aspire to be working well into their eighties.

"There are *very few* Jessica Tandys and Sylvia Sidneys," she snaps. Then she laughs, a big, deep, throaty laugh roughened by seven decades of smoking. "And now that we don't have Jessie, I'm getting better parts!"

Given that head-on realism, you cannot be surprised by her tough-minded take on Hollywood's glamour

Among Sylvia Sidney's favorite houses was a 1931 beachfront cottage in Malibu, where she lived for three years during the mid-1930s. OPPOSITE: The actress sits on the terrace in 1934, the year she starred in *Good Dame* and *Thirty Day Princess* for Paramount. RIGHT: Sidney reads on a sofa in the sunroom.

"I'd be the girl of the gangster . . . then the sister who was bringing up the gangster . . . then the mother of the gangster . . . and they always had me ironing somebody's shirt," says Sidney, who was typecast as a working-class heroine. BELOW: Sidney liked the house's unpretentiousness; her mother, who lived at the Beverly Hills Hotel, did not.

Sidney studied to be a stage actress at New York's Theater Guild School, making her debut in Washington, D.C., at age 16 and moving into Broadway leads two years later. Her big break came when Paramount asked her to replace Clara Bow in the 1931 talkie *City Streets*. LEFT: In the dining room are a Duncan Phyfe–style table and Windsor chairs.

Although Sidney offered to buy the house, the owner, actor Richard Barthelmess, refused to sell, renting it instead for $1,500 a month. BELOW: Sidney in a sitting area. OPPOSITE: Her dressing table overlooks the Pacific. The wallcovering and chintz chair fabric are in a white, green and coral palette.

era. "I'm not nostalgic," she says. "That would be like reading old love letters—the guy is *dead*. Anyway, when I got to Hollywood, they told me I'd missed the glamour era, that it had happened in the twenties. And it certainly wasn't glamorous for me. I made five pictures my first year there."

Sidney got her break in Hollywood as the replacement for Clara Bow in Rouben Mamoulian's *City Streets* (1931). "The minute they put a mike in front of Clara, the studio knew it was disaster," she says. "They were going to cancel the film, but Mamoulian, who had taught me at the Theater Guild School, told the studio, 'If you let me have Sidney, I'll give you a star.' "

A year later she was one of Paramount's top actresses, garnering as many parts and as much attention as Marlene Dietrich, Carole Lombard, Claudette Colbert and Miriam Hopkins. Her ascendancy is even more remarkable given that she didn't reflect the era's ideal of beauty. With her heart-shaped face and wide waif-like eyes, she looked like a poster girl for sadness and suffering.

"The studio executives said, 'With that face, she'll never be a star,' " Sidney says. "When Jesse Lasky first saw me in the commissary, he turned to B. P. Schulberg and asked, 'Who's that ugly kid?' Schulberg said, 'She could be the white hope of Paramount.' "

As the studio's first choice for victim roles, "I got paid by the tear," she says tartly. Typically, what she sees in her roles during the Paramount years isn't her skill, it's her lack of courage. "I didn't have the guts Bette Davis had. She was also an ugly kid, but each role was a transformation. My attention span at the time wasn't so great, so after a few weeks on a movie I was bored. It never occurred to me to find something new or different."

Though Paramount's typecasting frustrated her, it allowed her to work with directors such as King Vidor, on *Street Scene*, and Josef von Sternberg, on *An American Tragedy*. As ever, her memories are exact and bracing. "Sternberg? I didn't like him," she says. She catches herself: "Is he still alive?"

Reassured that he has indeed died, she plunges ahead. "I thought he was a phony. And he didn't like me because I didn't conform to his ideas. I didn't have gold sprayed in my hair or misty backlighting. One day he came onto the set while I was rehearsing and made a beeline for me. I thought, 'Oh God, what have I done now?' But he got down on his knee, took my hand, kissed it and said, 'Why didn't you tell me you were a great actress?' Apparently he had seen *City Streets* the night before."

Sidney was unmoved. "Stardom frightened me a bit because of the exposure and the way the fans treated you. I bought a gorgeous yellow dress for the opening of *An American Tragedy*, and as I got out of the limo the fans crowded around me and tore it. I've never worn yellow since."

In 1935 Paramount offered her a seventy-five-hundred-dollar-a-week contract that would have made her one of Hollywood's best-paid actresses. Sidney's response—like that to her brief marriage to publisher Bennett Cerf—was to flee: "The contract meant that I had to do anything they ordered me to do, and if I refused, I'd go off salary and they would add the time to the contract. I'd be old by the time I was twenty-five."

Sidney's real career began with her departure from Paramount. "Once I could make choices, that's when I started making great pictures. I worked with Hitchcock in *Sabotage* [1936]; with a wonderful and underappreciated director named William K. Howard in *Mary Burns—Fugitive* [1935]; and with Fritz Lang, who made me the lead in his first three American films—*Fury* [1936], *You Only Live Once* [1937] and *You and Me* [1938]. Lang was my favorite; every-

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"When I got to Hollywood, they told me I'd missed the glamour era."

"What did Hitchcock teach me?" Sidney once scoffed. "To be a puppet and not try to be creative." BELOW: The blue-and-white bedroom contains a pair of Colonial American–style canopy beds with patterned chenille bedcoverings.

OPPOSITE: A second-floor balcony at the rear of the house overlooks a fenced-in brick terrace, which is furnished with a wood bench and landscaped with indigenous vegetation. The surrounding beach property was largely undeveloped.

MARC WANAMAKER/BISON ARCHIVES

JESSE LASKY

A Hollywood House for the Film Pioneer

TEXT BY A. SCOTT BERG

In the early 1920s Jesse Lasky, whose production of *The Squaw Man* helped establish Hollywood as the film capital, was among the most powerful men in the industry. ABOVE: In the late teens he lived in a mansion in the heart of Hollywood.

Of all the roller coaster careers in the history of Hollywood, few have been as dramatic as Jesse Lasky's. In a town that remembers little more than one's last picture, this industry pioneer and his contributions rest in virtual oblivion.

After sinking most of his father's life insurance benefits into gold mines in the Klondike, Jesse Lasky embarked on a theatrical career, a cornet act in vaudeville with his sister, Blanche, which led to his managing other acts and producing shows in New York City. In the summer of 1910, vacationing in the Adirondacks, he fell in love with Bessie Ginzberg, a beautiful concert pianist from Boston—even though she was being pursued by a go-getting glove salesman named Samuel Goldfish. When Bessie married Jesse Lasky, the spurned Goldfish married Blanche.

Three summers later Goldfish happened into a theater that was running a two-reel western starring Broncho

COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

"Hollywood hadn't looked like the capital of anything when the Lasky Company arrived in 1913," recalled the producer's son. OPPOSITE: Lasky, once a vaudeville promoter, in his office. Of set designer Wilfred Buckland, Lasky said, "[He] ushered in an era of artistic expression in the movies, and—quite unexpectedly—in my own home as well." ABOVE: The living room.

Billy. After a few minutes he rushed out to find his brother-in-law, feverish about their entering the motion picture business.

Lasky scoffed at the idea, trying to explain to Goldfish that in those days of continuous vaudeville shows, motion pictures were known as "chasers" because theater owners would run them just to shoo patrons out of the hall. But Goldfish was relentless and finally turned the trick by suggesting they call their new enterprise the Jesse L. Lasky Feature Play Company.

In 1913 they recruited a young aspiring writer-actor named Cecil B. DeMille to direct a film of their first property, a Broadway play called *The Squaw Man*; and they put him, a cast and a crew on a train bound for Arizona. But when DeMille arrived in Flagstaff, the town looked nothing like the West of his imaginings. So he reboarded the train and went to the end of the line. A few days later DeMille sent a telegram back to the front office in New York that read, as Lasky remembered it: "Flagstaff no good for our purpose. Have proceeded to California. Want authority to rent barn in place called Hollywood for $75 a month."

Within months that film—the first feature-length picture produced in Hollywood—proved to be a financial success, which the Lasky company followed with a string of greater successes. They quickly built enough of a reputation for quality to attract the attention of Adolph Zukor, the most aggressive supplier of movies in America; he invited Lasky and Goldfish to merge with his company, thus forming the Famous Players–Lasky Corporation. Shortly after that Zukor seized the Paramount Pictures Corporation, his distributor, and Lasky, Goldfish and DeMille became officers in what soon became the most powerful giant in the entertainment business.

This new corporation was not big enough, however, to contain the egos of its executives—especially Goldfish and Zukor. Their constant bickering came to a head when Zukor insisted that one of them would have to leave.

ABOVE: The breakfast room featured large windows that opened to the surrounding lawns and garden, which, wrote Lasky's wife, Bessie, "nestled in back and on the side street." "Dad often rode horseback from our house at 7209 Hillside Avenue down to his studio at Selma and Vine," wrote Jesse Lasky, Jr., of Hollywood's early days. BELOW: The master bedroom.

The deciding vote was Lasky's, which forced him to choose between Zukor, the moving power behind Paramount, and Goldfish, the man who had ushered him into the movie business. Lasky voted for Zukor.

And he was justly rewarded. Over the next decade he was head of production of Paramount—during its heyday of silent filmmaking and into the uneasy years when the movies began to talk. He oversaw the entire slate of its films—including such classics as *The Ten Commandments* (1923), *Beau Geste* (1926) and *Wings* (1927); he introduced to motion pictures such stars as Carole Lombard, Bing Crosby, Gary Cooper, Marlene Dietrich, Maurice Chevalier and the Marx Brothers.

In 1927 *Variety* estimated Lasky's fortune at $20 million, the eighth

MARC WANAMAKER/BISON ARCHIVES

The house also contained a billiards room and a projection room; the pool and tennis court were among the first in Hollywood. Lasky later acquired land in Malibu where he planned to build a vast hacienda with a private landing. "He talked about palominos with silver-mounted black saddles and bridles that would carry the family down Lasky Canyon to the pier," his son wrote.

largest in show business. His residences—a twenty-room apartment on Fifth Avenue and a twenty-room Santa Monica house on the beach, complete with gymnasium, theater and two swimming pools—reflected his wealth.

But from the mid- to late teens the Laskys' primary residence was in the heart of Hollywood—a huge two-story wooden house, white with a red-tile roof, that sat on a bluff at La Brea and Hillside, in what was becoming just before the twenties the most fashionable part of town. The house appeared especially inviting from the outside by offering more window than wall—several large, multipaned windows on every face. The public rooms were decorated elegantly in shades of ivory, with their many pieces of furniture upholstered in taffeta and chintz. Simple antiques dominated the dining room, off of which lay an even simpler breakfast room. French doors led to the

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When Alan Ladd, Jr., was a teenager, he didn't care much about style or architecture. And at age fifteen, when he moved to Holmby Hills, he wasn't concerned with chic addresses. What mattered was having his own room and being able to hike into Westwood. But like any other kid in the area, he would say hello to the neighbors—Claudette Colbert, Barbara Stanwyck and Robert Taylor. "It was quite a show business street," he recalls. "Irene Dunne was up the road. Around the block was Gary Cooper. Judy Garland was nearby, and Joe Mankiewicz lived on the corner. Everybody took walks in those days, everybody knew each other."

The son of the forties and fifties film star Alan Ladd, Hollywood producer Alan Ladd, Jr., says these names almost gingerly, aware that he is simultaneously describing his hometown and offering a glance at film history. "I've lived in Los Angeles for a long time," he says. His wife, Cindra, laughs. "Whenever we've looked at houses, Laddie invariably has known who has lived in them: 'Oh, that's Jimmy Stewart's old house. . . .' I told him that if he ever fell on hard times, he could work as a tour guide."

The Ladds had purchased a piece of land high in the hills and were planning to build on it when Cindra Ladd saw a 1930s Georgian Colonial residence she was mad for. When she mentioned the house to her husband, Ladd began describing its room-by-room layout. They ditched their other plans and acquired the property, which is virtually across the street from the house where Ladd spent his teen years.

He first visited the residence in the late 1940s when it belonged to Fanny Brice and her husband, Nicky Arnstein. Over the next forty-some years, as the house passed from one owner to the next, Ladd, who knew all of them, was invited to visit and play tennis. He can describe the Georgian's metamorphosis as if he were an archaeologist rather than a successful film executive who oversaw the production of many important films such as *Star Wars*, *Chariots of Fire* and *Julia*.

"Everyone who lived in this house altered some-

"So many of the houses in this area have belonged to people in the business," says Alan Ladd, Jr., of Holmby Hills, where he and his wife, Cindra (opposite), have renovated a 1930s Georgian-style residence. RIGHT: The house underwent many changes by former owners, among them Fanny Brice and Nicky Arnstein.

Ladd, who oversaw the production of *Star Wars* and *Chariots of Fire*, lived across the street as a teenager. "I've been visiting this house since I was a kid. Driveway to driveway the properties are fifty yards apart." ABOVE RIGHT: The living room looks onto the rear garden. Stark carpet; Cowtan & Tout rose pillow fabric.

ALAN LADD, JR.

The Producer of Braveheart Continues a Family Legacy in Holmby Hills

INTERIOR DESIGN BY SMITH-CLEARY
TEXT BY IRENE BORGER PHOTOGRAPHY BY MARY E. NICHOLS

ABOVE: In the dining room is a circa 1850 pine hutch. Ralph Lauren fabric. RIGHT: Designers Maxine Smith and Celia Cleary created a television area at the far end of the great room. "I have no problem watching three televisions at once," says Ladd. "It's great at football season." Decorators Walk sofa fabric; J. Robert Scott wing chair fabric with Scalamandré trim; Aga John carpet.

thing," he says. "One person would have a master bedroom here, somebody else would move it there. One owner added a gate. Someone restored the exterior brick, which someone else had painted white. Our friends Jerry and Sandra Moss enlarged the great room and put in the big fireplace and the wine cellar."

In keeping with the household's spirited and neighborly pedigree, the Ladds met designer Maxine Smith at a friend's masquerade party. "I was wearing a big blue-and-black feather mask," Cindra Ladd remembers. "Maxine was wearing a confetti-colored headdress. Soon after, we went to see a house she and her partner, Celia Cleary, were doing and absolutely loved it."

Proceeding with the tradition of change, the Ladds reconfigured the master suite and carved a bright family room out of the maids' rooms overlooking the old Chinese elms, olive trees, maples and sycamores on the broad rear lawn. In line with the architecture, even the language one might use to describe the design is solidly traditional: elegant, understated, pretty. There's not a single cold, white angle, nor a solitary deadpan beige. Rather, raspberries, mustards, aquas and butter yellows compose the palette. And, ranging from a rich tapestry che-

There's not a single cold, white angle, nor a solitary deadpan beige.

On the library mantel is the Best Picture Oscar that Ladd won for *Chariots of Fire*. "There's a lot of film stuff around the house," he notes, "posters, the original *Star Wars* painting." Family photos are displayed on low tables. Sofa and club chair fabric from Mimi London; Brunschwig & Fils drapery, chair and pillow stripe; J. Robert Scott window seat fabric; Houlès pillow trim.

nille to a plaid taffeta to a creamy yellow damask, the textiles are festive.

In the Ladds' house, technology has been artfully hidden. Giant speakers are tucked behind muted aqua-blue doors in the screening room, and projectors are hidden behind a family portrait. Two levels of seating are tiered without the theatrical use of a platform. Even the plumpest of upholstered chairs swivel. "We like to think we bring a bit of grounding to Hollywood lives," Cleary jokes. "Maybe that's why we do a lot of upholstered pieces," Smith adds.

If anyplace in the Ladds' residence were to be called baronial, it would be the great room, which functions as both one expansive space and three intimate chambers. As one proceeds through it, the yellow-gold walls become deeper and textures get brawnier. Anchored by what was once a carved Roman pulpit, the bar flows into a cushioned salon that is crowned by an Italian fireplace that had been in Hearst Castle. The third area, Ladd's favorite space, is his lair; there he relaxes with colleagues and watches several sporting events simultaneously. As Cindra Ladd puts it, "I have my sitting room, our daughter, Chelsea, has her playroom, and Laddie has the great room, with his three TVs."

The boy who grew up in star map territory, with an encyclopedic knowledge of both Los Angeles houses and movies, formed his own independent production corporation, the Ladd Company, in 1993. Having produced *The Brady Bunch Movie* and

"I read about ten scripts a week," says Ladd. "I'm not running a studio anymore, but I still have to bring work home. I don't read in any particular place, but wherever I happen to be sitting." ABOVE: The master bedroom was shortened to accommodate two baths. Kravet bedside table fabric; Stark carpet. RIGHT: The rear terrace "is just the way it was," observes Ladd.

Braveheart, he's now in postproduction on *A Very Brady Sequel* and an action adventure, *The Phantom*, with Treat Williams and Patrick McGoohan. This summer he'll begin shooting *With Wings as Eagles*, which stars Arnold Schwarzenegger. Alan Ladd, Jr., is clearly contributing to the house's film world lineage. And now, perhaps, he is living out the fortune bestowed on the residence by the original contractor. "Extraordinary Palatial New Home in Holmby Hills," the announcement read. "The value offered here will cause you the utmost happiness." □

BILLIE BURKE

The Wizard of Oz's Good Witch in Beverly Hills

PHOTOGRAPHY: MARC VANSTENKISTE/BRIDGEMAN ARTIFIVES

TEXT BY DONALD SPOTO
PHOTOGRAPHY BY CLARENCE SINCLAIR BULL

In the 1935 comedy *Doubting Thomas*, Will Rogers announces to his wife, Billie Burke, that he may make the main speech at the sausage-makers' convention and adds, "I'll be back in about a week or ten days."

"Not if you make the speech, darling," she replies with a warm smile and not a trace of scorn.

Not deathless dialogue, but on the lips of Billie Burke it has an unexpected piquancy: Her husband is windy, but this is a fact of life she accepts.

In almost eighty movies, she was a pixie with a canny charm. Her bubbly, breathless tremolo and her fluttery delicacy were endearing rather than exasperating. There really was no one like her.

Billie Burke's career on stage and screen spanned nearly sixty years, and she was an international star—as big as the Barrymores—long before she was Glinda, the Good Witch of the North, who guided Judy Garland safely away from Oz and back home to Kansas. A five-foot-three-inch bundle of energy, she was so much esteemed for her talent and loved for her beauty that her dressing rooms were routinely stocked with flowers from admirers, including Mark Twain, James M. Barrie and Enrico Caruso.

She was born in 1885 in Washington, D.C., with the more impressive moniker of Mary William Ethelbert Appleton Burke. Her father was William "Billy" Burke, a famously handsome and classy singing clown with Barnum & Bailey Circus, whose patrons around the country adored him. So did a New Orleans widow named Blanche Hodkinson, who became Mrs. Burke and Billie's mother.

After a successful stage career that began in London and moved to Broadway in 1907, actress Billie Burke went on to appear in nearly 80 Hollywood movies. ABOVE LEFT: In the early 1930s Burke and her husband, Florenz Ziegfeld, and their daughter, Patricia, moved into a rented house in Beverly Hills. ABOVE: The living room furniture was from their Hastings-on-Hudson, New York, estate.

In 1893, when their daughter was eight, Billy took his family to London, where he would work. After receiving a first-rate education there and in Paris, the girl made her West End stage debut in 1903, taking her new first name from her father. So popular was Billie Burke that in 1907, at twenty-two, she was signed by producer Charles Frohman and shipped back to New York to be John Drew's leading lady in *My Wife*.

Then, for almost a decade, Burke was one of Broadway's most beloved, versatile and beautiful stars. Among her numerous admirers was Somerset Maugham, who on the eve of the new year 1914 squired her to a party where she met the great impresario Florenz Ziegfeld. Not long after, Ziegfeld, who had recently divorced stage actress Anna Held, eloped with Burke, whom he ferried across the Hudson River to a Hoboken parson. This was romantically atypical for a man who blithely spent and lost millions presenting theatrical spectacles with (among many others) Marilyn Miller, W. C. Fields, Marion Davies, Ina Claire, Eddie Cantor, Helen Mor-

Burke brought a funny hauteur to dozens of pictures.

LEFT: The sombrero in a corner of the study was a gift from good friend Will Rogers. "My greatest pleasure was Will Rogers' ranch where I could escape to the hills," wrote Burke in her autobiography *With a Feather on My Nose*. "Will would talk a little and fiddle with his rope, and the children would laugh. Those family moments . . . were the best of all."

BELOW: Burke's friend Adrian—famous for the costumes he made for MGM—designed additional furnishings for the house, including the dining room's *faux-marbre*-topped table and silver-leafed chairs with leather seats. "We still have them," says Patricia Ziegfeld Stephenson.

Burke, who was nominated for a Best Supporting Actress Oscar for her role in *Merrily We Live*, "collected a lot of memorabilia," remembers her daughter, "for it was a long and full and busy career." ABOVE: On the mantel in the master bedroom are "elephants of various quartzes that belonged to my father," says Stephenson. The desk and chair were painted by Angelica Kaufman.

gan, Ruth Etting, Marie Dressler and Will Rogers. Ziegfeld also had a reputation for spending small fortunes on beautiful women.

"But he settled down after our marriage," Burke said years later. "There were no more late hours, no more chorus girls." While he continued to produce (with uneven results) from 1914 to 1932, the Ziegfelds lived primarily at Burkeley Crest, an estate in Hastings-on-Hudson, where they raised their daughter, Patricia. But Burke rarely stopped working. From 1916 to 1919, with her husband as agent, she appeared in more than a dozen silent films, dashing between assignments back to Broadway.

Ziegfeld suffered badly in the 1929 crash, and he and Burke—as cheerful and uncomplaining in life as she was on-screen—moved permanently to Hollywood. Their first California home was a rented English-style country house on North Elm Drive in Beverly Hills. Burke, who furnished the residence with pieces from Burkeley Crest, gradually added new ones designed by their friend Adrian, the MGM costume designer who dressed Garbo, Crawford and Harlow. "The place is jam-packed with mementos," Burke said. "Especially porcelain elephants and pictures of actors, *Follies* programs, hats and drums from Ziegfeld productions and, at last count, eight highly articulate canaries."

A brilliant, broken man, Ziegfeld died a short time later, leaving a legacy of theatrical greatness. He also left a debt of nearly a million dollars. "George Cukor knew how desperately I needed the work," Burke recalled, "and so after I had recovered from the shock of Mr. Ziegfeld's death, he put me into his film *A Bill of Divorcement*." Her costars in the 1932 movie were John Barrymore and a newcomer named Katharine Hepburn.

And so a third act opened in Billie

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LEFT: John Gilbert, Hollywood's leading man of the 1920s, joked that he built his Spanish colonial house in Beverly Hills directly above that of King Vidor, who had directed Gilbert in five of his most successful silent movies, so that he could "throw dead bottles and other tributes onto the director's rooftop." OPPOSITE: Gilbert became engaged to his fourth wife, actress Virginia Bruce, seen at his tennis court, when she was cast opposite him in *Downstairs* (1932).

JOHN GILBERT

The Romantic Idol's Spanish Colonial House in Beverly Hills

ABOVE: The Spanish-style living room was given stained-glass windows, dark red floor tiles, a beam ceiling and sconces. Gilbert, who took great pride in the house, furnished it with all the belongings that had been sitting in storage, including Caucasian rugs and crates of books and records. He installed a speaker system so that music could be heard at the pool and tennis court.

INTERIOR DESIGN BY HAROLD GRIEVE
TEXT BY GAVIN LAMBERT

TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

In 1924 John Gilbert had his first major success as an MGM contract player in *His Hour*, directed by King Vidor from a romance novel by Elinor Glyn. To celebrate, he built a hilltop house on Tower Grove Road in the upper reaches of Beverly Hills, where Vidor had just bought a lot. "We were the first residents to venture so far up into the hills," Vidor remembered, "and we felt like pioneers."

Spanish colonial, with a central tower and a view of Los Angeles, the Santa Monica Mountains and the distant Pacific, Gilbert's house had a touch of the fortress. With the help of his friend Harold Grieve, a decorator and set designer, he created an interior in the style of a conquistador's mansion—Mexican antiques, panels of stained glass in the windows. Literally and figuratively king of the mountain in "Hollywood's most glittering days," according to Ben Hecht, Gilbert "glittered the most."

Decorator Harold Grieve helped Gilbert with the interiors. The house was small by Hollywood standards—it had only two bedrooms—but it was the first that was entirely Gilbert's own. ABOVE: Over an antique Spanish secretary in the living room was a portrait of the Japanese actor Sojin, in character from his role in *The Thief of Bagdad*.

OPPOSITE: Gilbert and Garbo, who had fallen in love while filming *Flesh and the Devil*, retreated to his house for dinners to escape the press and fans. Within weeks Garbo had moved in. Gilbert was compulsively neat—everything was put carefully away. He instructed his servants to keep the silver bright and the windows shining.

It was the first (and would be the last) home Gilbert had ever known, as ornate and luxurious as his childhood had been squalid and deprived. Born in Utah in 1899, the unwanted child of traveling players, he grew up unloved. His mother refused to even look at him for twenty-four hours after giving birth; his father disappeared a year or so later. Until he was fourteen, when his mother died, Gilbert lived in a series of theatrical boardinghouses.

But now the rising star slept in an enormous four-poster with a brocaded canopy, a souvenir from *Monte Cristo* (1922), one of his early movies. Beyond the French windows framed by blood-red mohair draperies, a balcony with a commanding view; below them, a nearly two-acre landscaped estate with swimming pool and tennis court. The year after he moved into 1400 Tower Grove, Gilbert made *The Big Parade* for Vidor and *The Merry Widow* for von Stroheim, which established him as Hollywood's most popular leading man. Then in 1926 he was cast opposite Gar-

bo in her third Hollywood picture, *Flesh and the Devil*. Neither of them liked the script, but they immediately adored each other. "When they got into that first love scene," the director Clarence Brown recalled, "it seemed like an intrusion to yell 'Cut.' "

At the end of shooting, Garbo moved into Gilbert's house. Its guest bedroom was a replica of the bedroom set from *The Merry Widow*, in which Mae Murray learns that Gilbert as the prince has deserted her a few hours before they were due to marry. With its plain narrow bed, prie-dieu and walls bare except for a crucifix, the room had an incongruously monastic atmosphere. Gilbert called in Harold Grieve, who transformed it into a Louis XVI–style blue-and-gold boudoir and remodeled the bath in black marble. To accommodate Garbo's need for solitude, Gilbert also asked Grieve to design a cabin on the grounds and ordered a gentle waterfall built outside the window to alleviate her insomnia and a pine grove planted nearby to lessen her homesickness.

With his neighbor King Vidor's assistance, Gilbert taught Garbo to play tennis and often held tennis parties on Sunday afternoons, with Irving Thalberg, David Selznick, Paul Bern and Herman Mankiewicz among the other regular guests. But Garbo often failed to appear, not only for tennis but for parties aboard Gilbert's yacht, named *The Temptress* after her second MGM movie. Equally unpredictably, she swam nude in his pool whether or not guests were present, and after finally agreeing to marry him, failed to show up for the ceremony on September 8, 1926. But Gilbert was so much in love that he forgave her, and Garbo continued to live at 1400 Tower Grove until July 1927.

LOUIS BOCHNER/MARION DAVIES COLLECTION, COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

By that time they had made a second movie together (*Love*), and a few months later they began *A Woman of Affairs*. Gilbert still hoped to marry her, but Garbo's personal interest in him had cooled. Although Gilbert never intended to become a romantic icon, he had begun to act out the part after the success of their movies together. Now, "not too well established in a role of his own in life," as Vidor once commented, Gilbert played the role of rejected lover to the hilt, drinking heavily and spending a night in jail for "disturbing the peace." His friend Norma Shearer thought him "filled with tumult and emotions," bitter about his childhood, desperate for love, reckless enough to make an enemy of Louis B. Mayer by knocking him down in a fistfight, generous enough to give Dorothy Parker twenty-five hundred dollars when she was broke and needed money for a major operation.

"He received ten thousand dollars a week," wrote Ben Hecht. "He lived in a castle on a hill. He swaggered but it was never to impress anyone. He was being John Gilbert, prince, butterfly, Japanese lantern, and the spirit of romance." LEFT: In an alcove off the living room, which was used as the telephone room, was a cruciform window.

COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

OPPOSITE: Marlene Dietrich, his last love, bought the bed linens before all his effects were auctioned off after his death in 1936. The bed was sold for $1,250 to the Summit Hotel in Pennsylvania, where it was to be installed in the John Gilbert Honeymoon Room. ABOVE: Gilbert on a path near the house. He had a pine grove planted for Garbo, who lived in a cabin at the back of the property.

In 1929, on the rebound from Garbo, he married actress Ina Claire in Las Vegas. To exorcise the ghost of Garbo, Claire redecorated the guest bedroom, but she never occupied it, preferring to add on a wing with a bedroom suite. Without consulting Gilbert, she also had a Venetian bridge built over the pool. He hated it and ordered workmen to tear it down. Claire left the house in tears, and the marriage ended soon afterward.

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MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

"We bought the house to be a family in," says Dorothy Lamour of the Beverly Hills residence she shared with her husband, William Howard III, and their two sons. ABOVE: The house served as the actress's home from 1947 to 1952, during which time she had her last starring role in a *Road* picture with Bob Hope and Bing Crosby, *Road to Bali*.

DOROTHY LAMOUR

The Queen of the Road in Beverly Hills

TEXT BY ALJEAN HARMETZ

Dorothy Lamour wore a sarong in less than a dozen of her fifty movies, but those few yards of brightly colored cotton fabric still define her screen image more than thirty years after she retired from film.

As Ulah in *The Jungle Princess*, Marama in *The Hurricane*, Tura in *Her Jungle Love*, Dea in *Typhoon*, Mima in *Road to Singapore*, Arla in *Moon Over Burma*, Aloma in *Aloma of the South Seas*, Tama in *Beyond the Blue Horizon* and Princess Shalimar in *Road to Morocco*, Lamour was every serviceman's dream. In 1941, just before the United States entered World War II, *Life* magazine took a survey of the photographs pinned inside U.S. Army footlockers: Shots of sweater girl Lana Turner ranked a distant second to pinups of Dorothy Lamour sitting on various studio tropical isles with a hibiscus flower in her waist-length brown hair and printed cloth draped around her body.

In the six hugely successful *Road* pictures she made with Bing Crosby and Bob Hope between 1940 (*Road to Singapore*) and 1952 (*Road to Bali*), Paramount always managed to find some way to show her barefoot and as scantily dressed as the censors would allow, even if it meant a dream sequence, as in *Road to Utopia* (1946), which was set in Alaska, or a scene, as in *Road to Zanzibar* (1941), in which she was clad only in a handful of ferns.

Born in the charity ward of a New Orleans hospital, Lamour was named for a character in a Rod La Rocque–

John Ford's film *The Hurricane* sculpted her exotic, sultry image.

Lamour, who emphasizes that her roles as wife and mother have been her most important, says, "I've certainly had the best in life, and it's not over yet." Toward the end of her film career the family moved to Baltimore; today Lamour lives in North Hollywood. RIGHT: Lamour, at the living room fireplace, decorated the Beverly Hills house herself.

It was reported that before her marriage Lamour lived "more quietly than any star in Hollywood." BELOW: Her dining room was for everyday use: "We entertained sparingly," she says. She started her collection of heavy cut-glass vases and bowls as a young wife; most of it ("pieces that can't be replaced") was shattered in the 1994 Northridge earthquake.

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Vilma Banky movie. At sixteen, wearing a $2.98 dress (her mother earned $5.00 a week as a waitress and there was no money for a fancy dress like the ones the other girls wore), Mary Leta Dorothy Lambour (the *b* was later mistakenly left off a placard, and she dropped it permanently) won the title of Miss New Orleans of 1931. She spent her prize money on train tickets to Chicago for herself and her mother. There, her weekly earnings of $17 as an elevator operator at Marshall Field's paid the rent and bus fare, with enough left over for food and her only luxury, multiple tickets to every Joan Crawford movie. Lamour learned to sing by auditioning for radio shows —bandleader Herbie Kay, whom she eventually married, made her his singer. Performing with Kay's band in nightclubs in New York City, she became the star of the NBC radio program *The Dreamer of Songs*. One day the network summoned her to its Hollywood studios to broadcast from there; her crossover to films was immediate.

Paramount Pictures tested two hundred and fifty aspirants in 1936 for the lead in *The Jungle Princess* before signing Lamour for two hundred dollars a week. According to Lamour's autobiography, *My Side of the Road*, Edith Head, who was then a young assistant costume designer, fashioned the first movie sarong while the actress tried to keep from crying. "I had been embarrassed to wear a bathing suit in the Miss New Orleans contest because I thought that my hips were too big, my shoulders too narrow, and my long, narrow toes made my feet look big," she wrote. "And now Paramount wanted millions of people to see me with no shoes, in a little strip of cloth."

MGM studio head Sam Goldwyn was so impressed by Lamour in *The Jungle Princess* that he fired the actress he had hired for *The Hurricane* and loaned Joel McCrea to Paramount in return for Lamour. Directed by John Ford, *The Hurricane* (1937)—Lamour's sixth movie—was an artistic crowd-pleaser in which she was lashed to a tree and drenched by tidal waves created by water from two-thousand-

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"We spent a lot more time there than we did in the living room," recalls Lamour of the study. "It was always a very warm, comfortable place to be." OPPOSITE: The study featured pine paneling and a painting of a horse—a recurring image throughout the house—by a family friend.

The filming of Cecil B. DeMille's *The Greatest Show on Earth*, in which she played the Girl with the Iron Jaw, lasted several months, so Lamour temporarily closed the Beverly Hills house and, with her husband, children and mother, took a Florida rental ("I didn't want to be away from my family," she explained). RIGHT: The equine theme of Lamour's study extended to the sofa and drapery fabric. BELOW: The actress in her bedroom.

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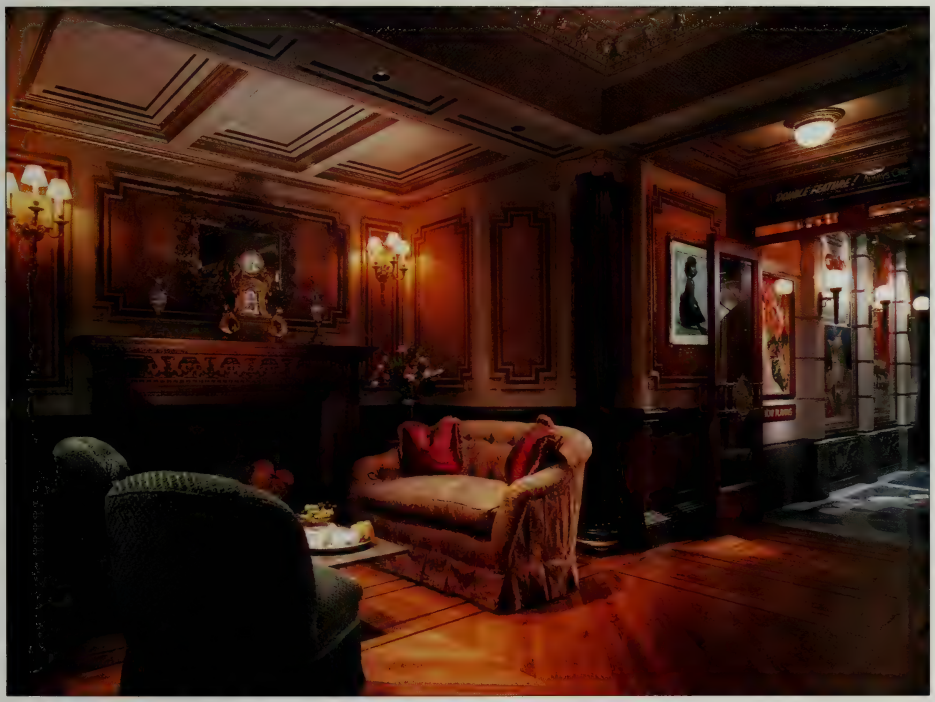
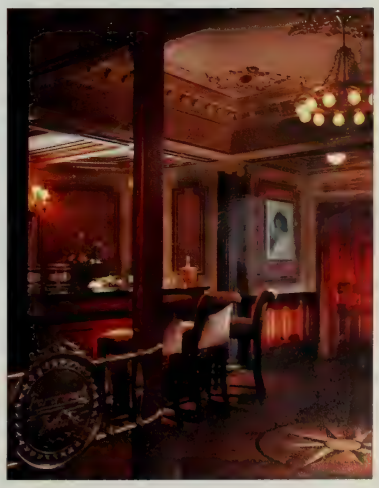
THEATER DESIGN BY THEO KALOMIRAKIS TEXT BY RICHARD CONNIFF PHOTOGRAPHY BY PHILLIP H. ENNIS



OPPOSITE: "The Paramount aims to restore for its owners and their guests the glamour of an era when going to the movies was an event and not just a shopping-mall-related activity," says Theo Kalomirakis of a home theater he designed in Greenwich, Connecticut.

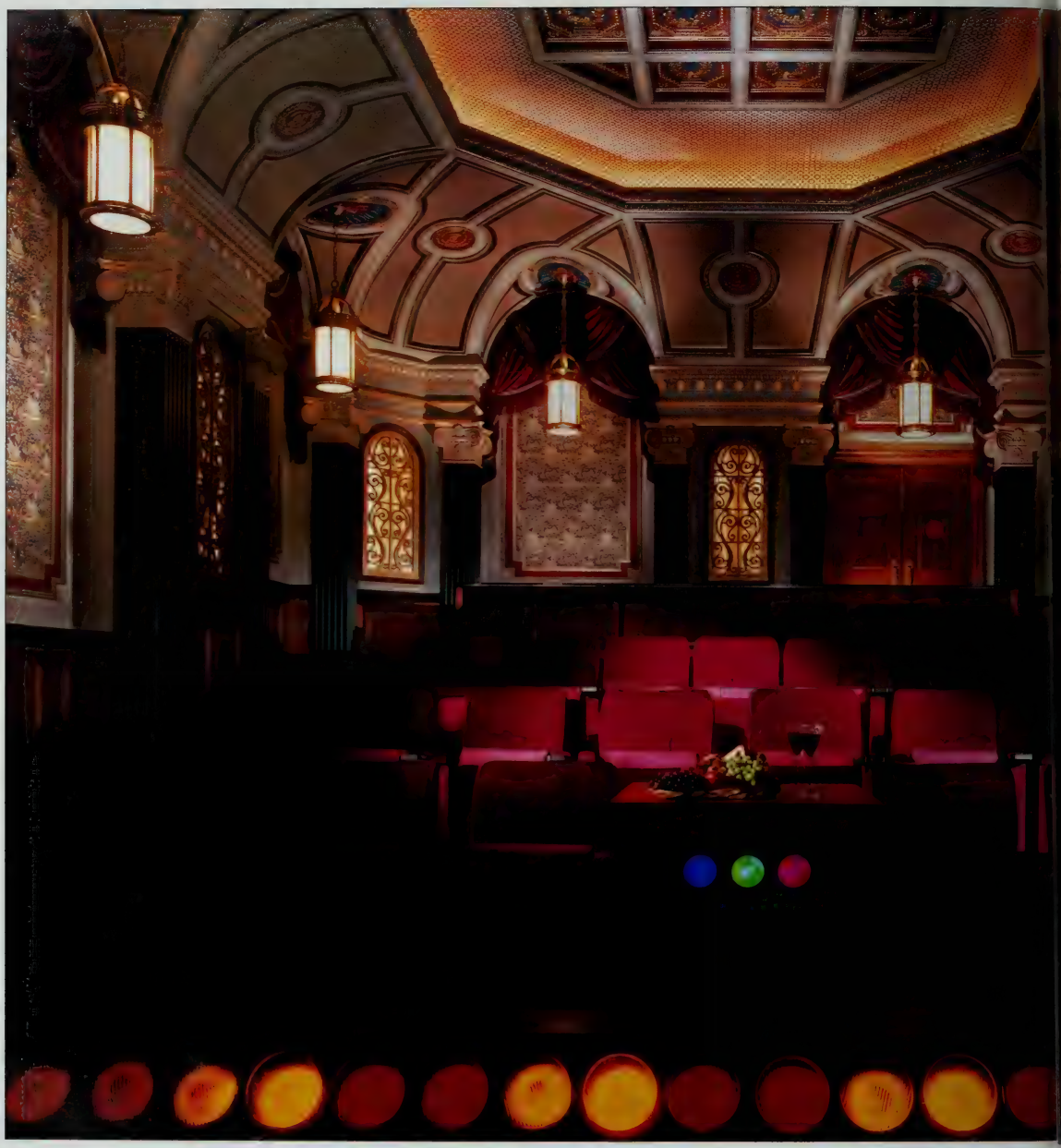
ABOVE: In the foyer, the owners enjoy refreshments. Chair and love seat fabrics are from Scalamandré. Brunschwig & Fils wall panel fabric. RIGHT: "The brass push plates are from the old Paramount Theater in Times Square," he says of the doors that open into the bar area.



The first time Theo Kalomirakis saw a movie, he was on vacation with his parents in a village on Crete that had no cars or electricity. The local showman arrived on a bicycle equipped with a generator and a sixteen-millimeter projector. He hung a sheet between two trees. At dark the entire village turned out, and when the shadows began to play across the screen, Kalomirakis was hooked.

What delighted him then—and now—wasn't just the movies, but moviegoing as an event. A few years later, back home in Athens, he acquired his own projector, printed up programs and started inviting friends to movie evenings on the terrace of his parents' house: John Wayne in *The Searchers*, with the Acropolis in the background illuminated by spotlights.

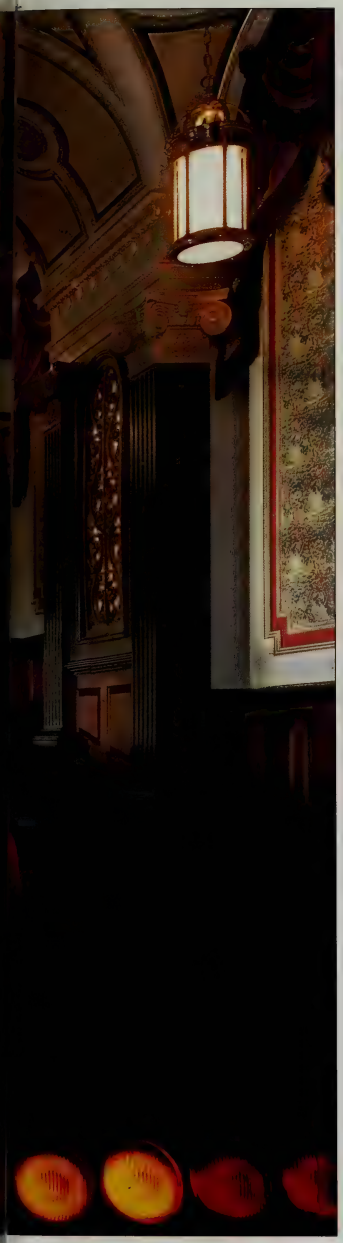
"The magic of John Ford was sanctioned somehow by the Acropolis," Kalomirakis recalls. "They were part



of the same experience. So now when I am in a theater, I am always conscious of the space around me."

As he speaks, the space around him is a private theater he has designed for a client's weekend home in Connecticut, and it is an event all by itself. Through a doorway off the entrance hall, a visitor descends a long stairway and arrives suddenly in Times Square: The marquee over the box office is ablaze with light, and the brass push plates on the glass doors are embossed with the old Paramount logo. Kalomirakis obtained them from the original Paramount Theater on Broadway, one of the grand 1920s movie palaces that inspire his work.

"You were supposed to be dazzled before you ever set foot in the theater," he says about the brief heyday



LEFT: The auditorium's mahogany wainscoting and walnut pilasters, with gold-leafed capitals, frame backlit grilles that conceal the speakers of the digital THX surround-sound system. BELOW: Ciro DeGrezia antiqued and glazed the walls. Ceiling medallions by Troy Nelson.

"Having the auditorium preceded by auxiliary rooms helps the audience remove themselves from the reality of the rest of the house," explains Kalomirakis. RIGHT: The inner lobby features a collection of Christmas cards designed by director George Cukor that depict his dog.

of the great movie houses. "You were supposed to be prepared for a grand experience." The aim of the home theaters he designs is to achieve that dazzling moment and then enhance it through a series of anterooms, gradually leading viewers into another world. "The idea," he says, "is to create the perfect ambiance to be totally seduced by the movies."

Kalomirakis takes a seat in the foyer, at the fireplace opposite the bar, and indicates the view into the theater itself, where footlights bathe the fringes and tassels of the stage curtain. "What really gets me so excited," he says, "is just to sit here and know that something is going to happen on that stage." He leads the way down another set of stairs and through a standing-room area at the back of the orchestra, "one more little passage before you go into aisle A and aisle B."

Having arrived at the inner sanctum, the object of this procession, the audience has a moment to take in the grandeur. Then the lights dim, the curtain sways open and the show begins. Now and then a viewer notices the reflected light of the film glowing softly off the gold leaf of the ceiling panels. It isn't the Parthenon, but it will surely do.

The Paramount that Kalomirakis has designed for his Connecticut clients is a little Beaux Arts palace, with a coffered ceiling, fluted pilasters and tapestry side panels. Except for a

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CARY GRANT AND RANDOLPH SCOTT

The Debonair Leading Man and the Western Star in Santa Monica

TEXT BY GERALD CLARKE

"Easy to live with, considerate of others, doesn't interfere or try to give advice however well meant." As if that were not encomium enough, his friend, said Randolph Scott, was also a graceful winner and a good loser, a man with a "punchy sense of humor." With that catalogue of virtues, who could ask for anything more in a housemate? Scott certainly couldn't, and in a town where marriages often lasted no longer than the cycles of the moon, his relationship with Cary Grant was a model of permanence and stability. On and off for a decade, from 1932 to 1942, the two actors shared apartments and houses, a convenient arrangement that was interrupted when one or the other got married, then resumed when both were free, as they most often were, because of separation or divorce. "Here we are," Grant explained to a fan magazine, "living as we want to as bachelors with a nice home at a comparatively small cost."

When they met at Paramount in 1932, they were both relatively low-paid contract players with promising but uncertain futures. A onetime acrobat and tumbler, Grant still carried both the name, Archibald Leach, and the accent he had brought from England twelve years earlier. A former University of North Carolina football

Known for his urbane comic flair in *Bringing Up Baby* and *Holiday*, Cary Grant revealed a darker side in later films. "I used to be Noël Coward. Hand-plunged-in-the-pocket," he said. "It took me three long years to get my silly hand out of there." OPPOSITE: Grant, right, rented a Santa Monica house with Randolph Scott in the 1930s. From 1932 to 1942 the actors shared a variety of residences, from a West Hollywood bungalow to a hacienda in the Hollywood Hills. Guests to the beach house included Noël Coward, Dorothy Lamour and neighbors David Niven and Errol Flynn. ABOVE: Scott, star of *The Last of the Mohicans* and *Ride the High Country*, with Grant in the study.

player, the Virginia-born Scott still sounded like a true son of the Confederacy and still looked as if he could score a touchdown for the Tar Heels.

"You big beautiful American!" exclaims Ginger Rogers, giving him a gander in the musical *Roberta* (1935). Immediate friends, the big beautiful American and the big beautiful Englishman were soon living together in a Hollywood Hills house (dubbed Bachelors' Hall by Carole Lombard), just below Griffith Park and not far from the Paramount lot. "Cary and Randy are really opposite types, and that's why they get along so well," said a reporter who visited them in 1932. "Cary is the gay, impetuous one. Randy is serious, cautious. Cary is temperamental in the sense of being very intense. Randy is calm and quiet. Need I add that all the eligible (and a number of the *in*eligible) ladies-about-Hollywood are dying to be dated by these handsome lads?"

The handsome lads seemed to bring Grant's frugality was well known among his friends. "Cary opened the bills, Randy wrote the checks, and if Cary could talk someone out of a stamp, he mailed them," said Carole Lombard. Playwright Moss Hart once noted that if he stayed with Grant and Scott for more than a few days, they would give him an itemized bill for his laundry, phone calls and incidentals. ABOVE: Grant picks out a tune on the piano as Scott stands by.

each other luck, and their careers quickly soared. Scott was given leads in RKO and Paramount musicals—including *Follow the Fleet* (1936) and *High, Wide and Handsome* (1937)—as well as action adventures like *Last of the Mohicans* (1936). "Never much on heavy acting," as one film history politely phrased it, he gradually settled into the western roles for which he was best suited, usually playing straight-shooting lawmen in such sagebrush melodramas as *Abilene Town* (1946), *Albuquerque* (1947) and *Man in the Saddle* (1951). When he finally took off his spurs in 1962, Scott, who died in 1987, had made an even hundred pictures and, thanks to his invariably sunny disposition, many more friends. "One of the finest men in Hollywood," observed Dorothy Lamour, one of his early costars. "Always the Southern gentleman," declared Fred Astaire, who affectionately nicknamed him the Sheriff.

Grant's stardom was of a far brighter magnitude. "I think he is the most charming man who ever appeared on the screen," said Joan Crawford, and for sixty years audiences have happily agreed. Mae West was perhaps the first to grasp that a sly sex appeal went along with the charm, and she cast him opposite her in *She Done Him Wrong* and *I'm No Angel*, both in 1933. From then on he needed no help, and a list of his pictures reads like a guidebook of Hollywood landmarks: *Topper* (1937), *Bringing Up Baby* (1938), *Gunga Din* (1939), *The Philadelphia Story* (1940), *Suspicion* (1941), *Notorious* (1946), *To Catch a Thief* (1955), *An Affair to Remember* (1957) and *North by Northwest* (1959). Not the least of his films was Garson Kanin's delightful screwball comedy *My Favorite Wife* (1940), in which Grant vied with Scott for the affections of Irene Dunne. (Grant won.)

Learned essays have tried to uncover the secret of his seemingly effortless style of acting, but Grant gave it away for the asking. "The tough thing," he said, "the final thing, is to be yourself. That takes doing." But do it he did, so superbly well that it was not until after he retired in 1966 that many people realized that he was one of the greatest actors ever to stand before a camera. The sad fact is that though he made seventy-two movies, Grant, who died in 1986, never won an Oscar for Best Actor, or even Best Supporting Actor. (In 1969 the Academy gave him an Honorary Award.)

Though Grant and Scott shared several addresses, the one most of their friends remembered was the

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"Each of us is dying for affection," Grant once said. "That's why I became an actor. I was longing for affection. I wanted people to like me." "Cary will never know peace as long as his name spells news," Scott would say of his roommate. ABOVE: The actors in the dining room. They became friends in 1932 on the set of *Hot Saturday* and went on to appear together, eight years later, in the comedy *My Favorite Wife*, with Irene Dunne.

Though he is considered among the finest film actors, Grant never won an Oscar, only an Honorary Award. He kept no photographs of himself in the house except in the bath, which he felt was the only appropriate place for them. Scott, who played mostly romantic leads before turning to westerns in the late 1930s, made 100 movies. ABOVE: Grant and Scott rarely used the living room, instead preferring the playroom, which ran the width of the house and overlooked the pool.

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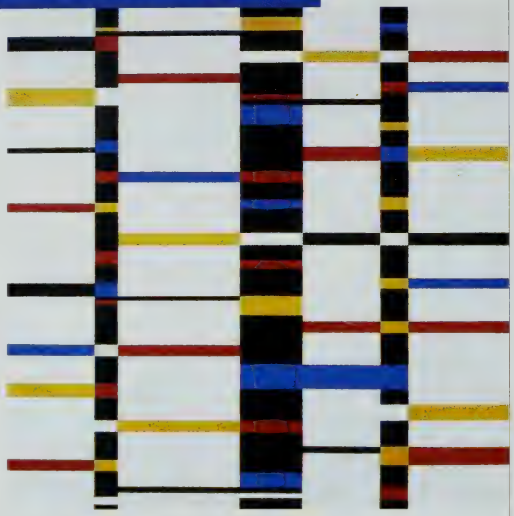

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THE WIZARD OF OZ'S GOOD WITCH
continued from page 265

Burke's life. As a giddy wife or a fussy society doyenne, she brought an endearing sparkle or a funny hauteur to dozens of pictures, among them *Dinner at Eight* (1933), *Craig's Wife* (1936), the *Topper* series, *The Man Who Came to Dinner* (1942), *Father of the Bride* (1950)—and of course *The Wizard of Oz* (1939). As consultant, she was also close to the production of *The Great Ziegfeld*, which told much of her story in a 1936 extravaganza starring William Powell, Luise Rainer and Myrna Loy, who played Burke. "A lot of things in that picture I liked," she said, "but a lot of other things were dreadful and in bad taste."

Her own private life was a study in warm good taste. "Her work and her family were the important things," says her daughter, Patricia Ziegfeld Stephenson. "She was a private person, really—not one to be seen at big Hollywood parties. She loved to read, to gather her grandchildren around her—and to houseclean!"

Throughout her career, Billie Burke longed to try every medium, and in this she succeeded admirably. During World War II, her New York radio program *Fashions in Rations* offered housewives money-saving tips on clothes and food; later, *At Home with Billie Burke* was one of the earliest television talk shows in Los Angeles. In 1949 she published a breezy, chatty autobiography (*With a Feather on My Nose*) remarkable for its modesty, gratitude and sweetness of spirit.

After four years in the house on North Elm Drive, Burke and her daughter moved to Tower Road. For many years after that, until her death in 1970 at eighty-five, she lived quietly in Brentwood, near her growing family. Her last film was completed ten years earlier.

Toward the end of her life she pointed to a photograph of her father and told a reporter, "He was kind and funny and dazzlingly attractive." Billie Burke, the elegant lady with the twittery voice and graceful laughter, was too modest to admit that this was a perfect description of herself, too. □

STAR OF *THE CHAMP* AND *DINNER AT EIGHT* ON ROXBURY DRIVE
continued from page 233

Paramount Pictures, Beery was expected to make three to six pictures a year—the usual silent picture required only four weeks to shoot—and was paid several thousand dollars a week at a time when income taxes were very low. (The biggest stars, such as Mary Pickford and Douglas Fairbanks, were earning upwards of ten to twenty thousand dollars a week.) Beery's native contrariness helped to improve his lot financially when it came to making deals, and it was sometimes the case that reason was on his side. He complained to a Paramount executive that actors didn't receive sufficient physical protection in the course of carrying out their assignments; within a span of a few weeks while filming, Beery had been knocked unconscious by a baseball and stunned when a charge of dynamite exploded prematurely. Paramount issued a statement saying that actors must expect to take chances as a part of their professional duties; soon thereafter, however, Beery's salary took an agreeable leap upward.

The most visible manifestation of a Hollywood actor's rising standard of living was a house in Beverly Hills, ideally with a display in the front driveway of one or two expensive foreign cars and behind the house a swimming pool and a tennis court. The favored architectural style of the time was a version of Spanish Baroque, featuring white stucco walls, red-tile roofs, redwood balconies, wrought iron grilles on the windows and much multicolored imported Mexican tile. The house that Beery purchased in 1927 for $150,000 was on Roxbury Drive in Beverly Hills and was a pleasing example of this form of confectionary design.

One entered the house through an arched doorway set in an octagonal tower; above the doorway was a virtuoso exhibit of convoluted plasterwork, repeated in the overmantel of the living room fireplace. The interior decoration of the house was gorgeous and profuse, with a Spanish shawl covering the ebony curve of a baby grand piano, Oriental rugs scattered across the floor and heavy draperies of cut velvet. A so-called den and trophy room, paneled in knotty pine, contained stuffed moose heads and other proof of Beery's prowess as a hunter.

In photographs taken for fan magazines, Beery stands posed in various corners of the house wearing a dark flannel jacket, striped white trousers and pointy black-and-white shoes. Despite the many years he has spent before the camera, he looks abashed in his role as a rich dude; a half smile hints that he would much prefer to be performing one of his celebrated imitations of a disheveled slob. He certainly looks more at ease in photographs taken at a rustic lodge he owned on Silver Lake, in the High Sierra. There, he sits in a skiff with his two shaggy hounds, Lady and Brownie, wearing a battered straw hat and a wrinkled lumber jacket; he is about to go fishing, and his expression indicates that the fish had better consent to take his bait.

For in truth Beery was a fierce competitor, on-screen and off, and beginning actors like Jean Harlow were understandably wary of appearing in a movie with him. Harlow played his wife in the MGM epic *Dinner at Eight* (1933), and the kindest thing she could say of him afterward was that he was a son of a bitch—from her professional point of view, a compliment. In an interview, Louise Brooks recounted how hard Beery would work to trick her, during their shared close-ups, into being photographed with her back to the camera, the camera devoting itself entirely to him. Given the disparity between Brooks's beauty and Beery's lack of it, his maneuverings generally proved to be in vain.

Like many of his contemporaries, Beery as he grew older came to detest the celebrity he had once courted. His movie roles grew smaller, his personal life became a misery, and his name in headlines usually signaled some family difficulty that he would rather have left unpublicized. By the time the old clown died, the comedy had long been over. □

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MARIE DRESSLER

THE POPULAR STAR OF *MIN AND BILL*
continued from page 189

at her best in *Dinner at Eight* (1933), in which she plays a grande dame of the theater similar to herself. Watch her absentmindedly fiddle with the jewelry she wears like war decorations while trying to remember the name of an old admirer or snap to startled attention when Jean Harlow announces, "I was reading a book the other day."

After decades of living in hotels, cottages and guest rooms, Dressler used her new wealth to buy a spacious, comfortable house in Beverly Hills at 801 North Alpine Drive. She furnished it with the paintings, rugs, glassware and bedroom sets she had bought over the years at auctions and junk shops. She reupholstered a walnut love seat herself.

"There isn't a stick of furniture in my house that a man couldn't prop his feet on if he wanted to," she told a journalist. "I like a living room to look a little mauled. I think most men feel the same way about it. I pass this along to wives for what it may be worth."

She was playing to her public in such remarks—she never mentioned her second home, Casa Lo Bello, a nine-bedroom mansion in Santa Barbara with huge mirrored closets—yet the décor of the Alpine Drive house was as much a matter of comfort and familiarity as style, with a faintly Victorian clutter. She lived there with Mamie Cox and Mamie's husband, Jerry, and frequently had friends over for dinner and bridge.

Dressler finished her last movie, *Christopher Bean*, in late 1933, just as her health deteriorated. She had been diagnosed with cancer less than two years earlier. The last months of her life were spent in her Santa Barbara home, where she died on July 28, 1934. Her money was tied up in property, but she willed fifty thousand dollars from the settlement of her estate to the Coxes. The Beverly Hills house was bought as a winter residence by a Chicago businessman for thirty-five thousand dollars, a modest sum even at the time. □

THE *GOING MY WAY* STAR IN RANCHO SANTA FE
continued from page 214

obstreperous young boys. Outside, there was now a pool enclosed by a five-foot wire fence to keep the children from wandering in unattended.

"We were [pictured to the public]," the late Gary Crosby wrote, as "the Crooner's very own Katzenjammer Kids, lovable little roughnecks who had the old man climbing the walls from our mischief." But Gary claimed his father was a strict disciplinarian and that the boys hopped gingerly when he gave them what for. "Dad usually made it clear . . . that however much he tolerated our occasional cheekiness, he very definitely maintained the upper hand."

Bing Crosby wanted his kids to know that "there was another way of life outside of Hollywood." The boys were not part of the celebrity-offspring social circuit: They went to a small Catholic day school in North Hollywood and kept pretty much to themselves at the ranch, although they had marvelous grounds to play on, the horses to visit and, when they were supervised, the pool to splash about and swim in.

During the war Crosby's career went into top gear with his first film with Hope, *Road to Singapore* (1940), followed by *If I Had My Way* and *Rhythm on the River* the same year, *Road to Zanzibar* (1941), *Holiday Inn* (1942), *Road to Morocco* (1942) and culminating, in 1944, in his Academy Award–winning performance as Father O'Malley in *Going My Way*.

"Gary Cooper was chosen to hand me the award," Crosby later wrote. "I don't remember what he said, but when he managed to put the idea over to me that I had won the award, a great warm feeling came over me. I stumbled up on the stage like a zombie. . . . I asked, 'Are you talking about me?' And he said, 'Yup.' "

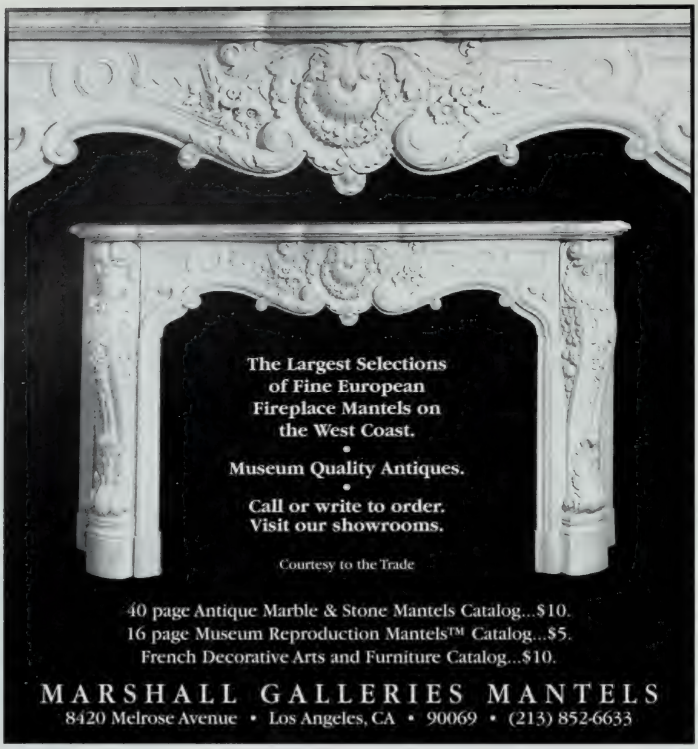
When writer-director Leo McCarey had first come to Crosby with the idea of playing a priest, he was skeptical. "Now what kind of a priest could I play?" Crosby asked. "I'd be unbelievable, and besides, the church won't like that kind of casting."

There was some criticism of the way Crosby's portrayal of the easy-going father "humanized" the priesthood. But the general public and even Pope Pius XII applauded Crosby's Father O'Malley, whom he would play again in *The Bells of St. Mary's* (1945).

It had taken several years to make a successful enterprise of the Del Mar track, and by the time *Going My Way* was released, Crosby's venture into racetrack proprietorship had become too great a pressure. Part of the problem was the short racing season—July and August—because of the area's heavy winter rains, which turned the track into a muddy quagmire. This was also true of the golf course that had been constructed nearby. To add to his difficulties, it was hard to get racehorse owners to bring their good horses to Del Mar. Crosby, with Hope's help, had slogged away on publicity gimmicks, inaugurating celebrity golf competitions and other devices to lure customers until, by 1945, Del Mar had become such an attraction that fifty thousand people crammed into the area daily during the season. The once sleepy quality of the town was lost in a boom of commercialism.

Crosby was already planning to sell his interest in the racetrack—as well as his house and ranch and most of his horses—when he went in search of a new home where his family could live a more normal life away from the glare of the public. And so one February day in 1944, when Gary was ten, his father summoned him into his office to tell him that he had bought a large, far more rustic ranch in Elko, Nevada, in the northeast corner of the state. The two of them, he announced, were going to spend the summer there roughing it without the rest of the family, as he believed the rugged conditions would help build his son's character.

Eventually, Elko became the Crosbys' summer spread. The years in Rancho Santa Fe were over, but Crosby's decade-long residence had added a new chapter to the history of Del Mar. □



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THE ROMANTIC IDOL'S HOUSE
continued from page 271

Alone, Gilbert found the place still haunted by Garbo. He kept the curtains drawn, drank day and night, talked of suicide and placed a gun on the table beside his canopied bed. His career faltered. His enemy Louis B. Mayer, determined on sabotage, chose *His Glorious Night* (1929) as Gilbert's first talkie to be released. The script saddled him with appalling dialogue ("Oh, beauteous maiden, my arms are waiting to enfold you. I love you. I love you. I love you."), and he spoke it in his light baritone voice, recorded, it was rumored, on Mayer's orders with the treble turned up and the bass down. Audiences laughed.

Like the roles that most appealed to John Gilbert, the rest of his life was antiheroic. He played a naive reporter destroyed by his love for the newspaper owner's mistress in *Man, Woman and Sin* (1927) and a sexual adventurer in *Downstairs* (1932). Correctly recorded, his voice sounded fine, but the movie was too dark for commercial success.

As an act of rescue, Garbo insisted that he play opposite her in *Queen Christina* (1933), but it was too late. His 1932 marriage to Virginia Bruce was already over, his looks had faded, and his light was going out. In the early morning hours of January 10, 1936, he had a fatal heart attack. His last love, Marlene Dietrich, was spending the night at the house but left before an ambulance and the police arrived.

At a public auction, which was advertised as "Positively the Most Important Sale in the Last Decade," the entire contents of 1400 Tower Grove, from an antique secretary to fishing tackle, went on the block.

In later years the house had various owners, including Miriam Hopkins, from 1939 to 1945, David Selznick and Jennifer Jones, who remodeled it extensively, and then various tenants, the last of them Elton John. By 1983 developers had moved into the area and, with land prices soaring, the property was subdivided and 1400 Tower Grove demolished. □

LEADING MAN AND WESTERN STAR
continued from page 283

Santa Monica beach house they rented in the mid-1930s. The rear faced the highway and had space for a two-car garage, in which Grant parked his Packard roadster; Scott, his Cadillac. On one side of the house, a walled patio provided privacy and a generous area for trees and greenery. The front faced the ocean and a large pool, giving the living room a sweeping sea view. There was a small dining room, and over the garage was a kind of playroom, with a bar, tables for backgammon and a piano, on which, as one friend fondly recalled, Grant always seemed to be trying to finish Gershwin's *Rhapsody in Blue*. "As far as I know," she said, "he never made it."

A happy house, it was filled with laughter on weekends, and invitations to Sunday brunch were justly prized. Enjoying the sun and the surf were such guests as Noël Coward, Dorothy Lamour, Hal Roach, Cesar Romero and Douglas Fairbanks, Jr., along with their assorted wives and girl- and boyfriends. David Niven and Errol Flynn, who also shared a beach house—Cirrhosis-by-the-Sea, theirs was called—sometimes dropped in to enjoy the celebrated company. Never far from sight was Grant's four-footed alter ego, a Sealyham terrier he named Archie Leach. Only once, as far as anyone knows, did any visitor fluster the unflappable Grant. "Oh," he said when Greta Garbo came to tea. "I'm so happy you met me." Garbo probably was happy to have met him—everybody else was—and the amiable Scott as well.

The beach house eventually found new tenants, as both men married new wives and formed separate households. But it remains occupied, as it was then, in memories and memoirs, and unlike many movie star residences, which had sad and sometimes tragic histories, the house knew only amusing stories: of spirited Ping-Pong games by the pool, of backgammon in the game room and of Grant sitting at the piano, struggling—though not too obviously—to finish *Rhapsody in Blue*. □

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THE ACTRESS'S PINK PALACE ON SUNSET BOULEVARD
continued from page 198

fountain equipped to circulate champagne and a Steinway grand piano that, like the walls of the master bedroom, was painted with cupids.

"All my life," Mansfield once told a reporter, "I've dreamed of a place full of cupids and angels and hearts. It's too bad the drops of water from the fountain in the living room aren't heart shaped."

Ever since Shirley Temple had become her childhood idol, Jayne Mansfield dreamed of Hollywood stardom. Millions have shared the dream, but Mansfield went at it with relentless intensity. In 1954, when she was twenty-one, she persuaded her first husband, Paul Mansfield—whom she married at sixteen and who was just out of the army—to come to Hollywood with her and their baby, Jayne Marie. The aspiring actress began taking classes and making the rounds, often with the baby along in a stroller. Her husband found work as a roofer, but he grew to hate the town and the life and soon went back to Dallas.

Mansfield acquired an agent and inspired publicist named Jim Byron. He smuggled her on a press junket to a movie premiere in Florida, and, thanks to her endless posing at poolside in a minuscule bikini, Mansfield got more attention than the film or the stars. Together they built the Mansfield legend.

Her voluptuous figure, freely revealed, was central to her fame, of course, yet she possessed an oddly endearing mixture of innocence and calculation. She seemed alternately to be pushing sex and to be making fun of it, as Mae West did. She posed at the drop of a shutter, appearing at the openings of fried-chicken franchises and charity events; she was Miss Freeway, Miss Electric Switch, Miss Fourth of July.

During her first year in California she finagled a screen test at Warner Bros. for *The Seven Year Itch*, and, though she lost the part to Marilyn Monroe, Mansfield won a contract that led to roles in a dozen films over the next seven years. She appeared in Jack Webb's *Pete Kelly's Blues* (1955), *The Girl Can't Help It* (1956) and *Too Hot to Handle* (1960), and in 1968 a compilation of the sexiest sequences from her other films—*The Wild Wild World of Jayne Mansfield*—was released.

She grew famous with amazing speed, but all too quickly the dream began to fade. The good roles never materialized. She dreamed of being taken seriously as an actress. She was certainly a celebrity—"Celebrities don't *do*; they *are*," she once said proudly. But being a celebrity is not quite the same as being a star, and certainly not like being taken seriously as an actress.

With Hargitay, she had had three children: Miklos, or Mickey, Jr., born in 1958 while they were still living in a smaller house she had bought with an inheritance from her grandfather; Zoltan, born in 1960 in the new place; and Mariska, born in 1964. Although it was clear that Hargitay loved her desperately, she was drawn to others, especially those who told her they could help her career. In 1964 she divorced Hargitay and married Matt Cimber, who indeed managed her career and by whom she had a son, Anthony. But their marriage was tumultuous too, and divorce proceedings were in the works when Mansfield, three of her children and her new lawyer-manager went to Biloxi, Mississippi, for a nightclub act during which she would sit on the laps of elderly gentlemen in the audience.

After the appearance, her car, traveling through heavy fog, slammed into and under a stalled semitrailer. The driver, Mansfield and the lawyer-manager were killed instantly; the children—sleeping in the backseat—were injured but survived. Mansfield was only thirty-four.

The legal wrangling over her estate and the Pink Palace went on for years. Hargitay, who had remarried, raised the couple's children. Mansfield is buried in a family plot in Pen Argyl, Pennsylvania. The Pink Palace has changed hands at least twice. But it is still pink. □

THE FILM PIONEER IN HOLLYWOOD
continued from page 255

more private sitting rooms and bedrooms, which were furnished with wicker pieces and colorful floral-patterned fabrics.

With each profitable new year at Paramount, the Laskys enhanced their property—starting with a rose garden, then adding a tennis court and an oval pool. Broadway set designer Wilfred Buckland was brought out to work for Paramount—and to help Bessie Lasky build a rustic painting studio, which was also used for entertaining.

Not long after *Variety*'s famous headline of October 30, 1929—"Wall St. Lays an Egg"—Jesse Lasky went bankrupt and Paramount went into receivership. In this business of cutthroat buccaneers, Lasky—who was often called the nicest guy in show business—was forced to walk the plank, left to sink or swim as an independent producer.

Over the next twenty years he produced films for Fox, Warner Bros. and RKO. His theatrical spirit—that boundless belief that his next idea would be his biggest hit—always pulled him through the long periods of forgettable flops. On occasion he triumphed, especially when he turned to film biographies—the most successful of which was *Sergeant York* (1941), starring Gary Cooper.

In time Jesse Lasky faded from the scene, moving into a modest house in the Brentwood section of Los Angeles. In 1958, just a few hours after promoting his book of memoirs, he died, dead broke.

A few weeks later some of the couple's friends passed the hat, trying to raise a few thousand dollars so that Bessie Lasky could hold on to her house. One of the biggest contributors was the former Sam Goldfish, who had, of course, changed his name to Goldwyn; and though he never completely forgave Jesse Lasky's voting to oust him from Famous Players–Lasky, he also never forgot his feelings for Bessie Ginzberg that summer long ago in the Adirondacks. □

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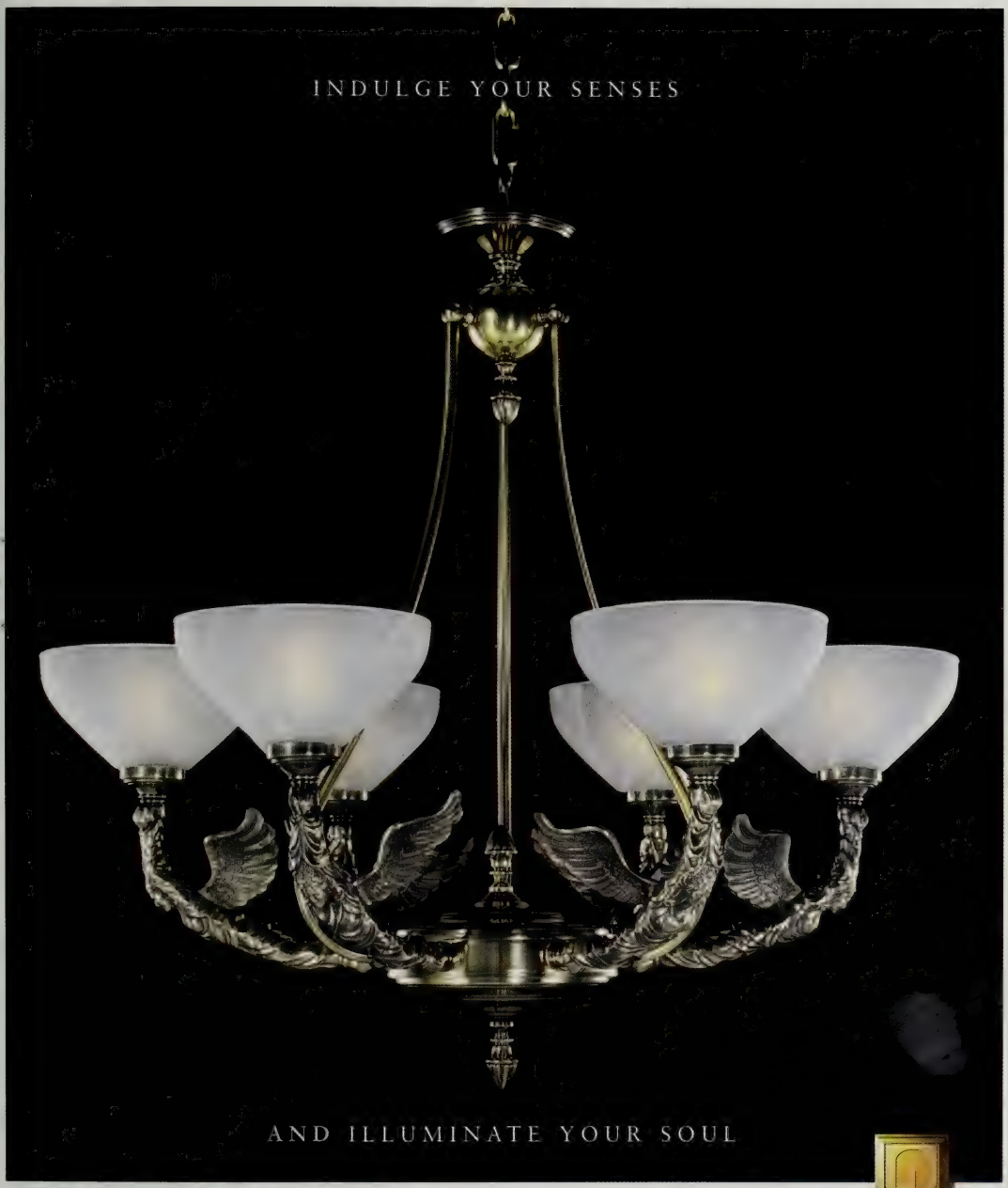

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IN COLDWATER CANYON WITH *THE LOST WEEKEND*'S STAR

continued from page 193

hold Cavalry in London. After winning three events in the regimental marksmanship exhibition, he was sent to represent the Guards in a shooting competition for the entire British army and won two of the four events he entered. But, restless and moody, he bought himself out of the Guards as his twenty-first birthday present to himself. Milland went with a friend to a movie set to be an extra and was picked for another movie that needed "a couple of house-guest types."

Tall and dark as well as handsome, Milland skied, played tennis on the court he built at the Coldwater Canyon house and fled to his fifty-five-foot Sparkman and Stephens yawl when living with people got to be too much for him. It was to that yacht, the *Santana*, that he retreated for three days with a copy of Charles Jackson's novel *The Lost Weekend*. Paramount had sent him the book, along with a note that he was to play the role. "It was unlike any motion picture story I had ever read, downbeat and stark, with not one light moment, about a problem that people treated with uneasy laughter," Milland wrote. Terrified that the role was beyond his ability, he was goaded into accepting it by his wife. He was so snappish and morose when making the film that they separated before the movie was finished and stayed apart for two months.

Despite his restlessness, Milland remained—quite happily—at Paramount for twenty-two years, starring in nearly a dozen films directed by his friend Mitchell Leisen, playing the major who, unwillingly, half falls in love with the twelve-year-old girl Ginger Rogers is pretending to be in Billy Wilder's *The Major and the Minor* (1942) and partnering Claudette Colbert in two films, Paulette Goddard and Dorothy Lamour in three apiece and Rogers in the film version of Moss Hart's musical *Lady in the Dark* (1944).

He loved the studio life, he said, loved ending one picture on Saturday and starting a new one on Monday. Most of those movies were forgettable, although Milland gave a hint of deeper things as an actor in 1944, portraying a man just released from an insane asylum in a movie made from Graham Greene's spy thriller *The Ministry of Fear*. His ability to play the corrupt underside of his attractiveness was at its best in one of the first movies he made after his Paramount contract ended, Alfred Hitchcock's *Dial M for Murder*. In that 1954 film he was the charming husband who hired someone to murder his wife, Grace Kelly.

Milland acted in more than one hundred and fifty films before his death at the age of seventy-nine in 1986. "I never liked acting," he told an interviewer in 1974. "It always embarrassed me. But I like working." He directed five of his movies—intelligent, dark films, including *Panic in Year Zero* (1962), about a family left alive after an atomic catastrophe. He worked at the roles he could get, creating a second career for himself in such Roger Corman horror films as *The Premature Burial* (1962) and *"X"—The Man with X-Ray Eyes* (1963) and becoming a cult hero as the disabled patriarch trampled by bullfrogs in the 1972 swamp-creatures-run-amok movie, *Frogs*. At about the same time, his personal life veered into tragedy when his son became a heroin addict. Daniel shot himself to death in 1981.

When Milland took off his toupee and washed out the hair dye to play Ryan O'Neal's stuffy Boston lawyer father in *Love Story*, the last traces of the leading man vanished. Symbolically, he put his Oscar in storage in 1973 when he sold all his California possessions—a house in Bel-Air, two apartment buildings in Malibu, the last of the many yachts he had bought and sold during his more than forty years in Hollywood, even his membership in the Bel-Air Golf Club—and moved with Mal to France. But the working actor remained, and until his death, Milland honorably plied the trade he had taken up in 1929—appearing in good movies and bad, in television rubbish, even as a panelist on *Hollywood Squares*, but acting to the end. □

THE ORIGINAL FLAPPER IN BEL-AIR

continued from page 221

the same way that she had embraced the flapper's role in *Flaming Youth*, she happily settled into the part of wife and mother and became a civic leader in Chicago, serving on the boards of several philanthropic and cultural institutions.

After Hargrave's death in 1964, Moore made another transition. In addition to her memoir, she wrote *Colleen Moore's Doll House* and *How Women Can Make Money in the Stock Market*. The latter was not fluff; the actress had successfully invested her film earnings and was, even in the high-flying 1980s, one of the richest women in America. "You simply can't be comfortable without six million dollars," she once told a friend.

Moore eventually made her way back to Templeton, California, where she lived on and farmed a hundred-acre ranch. Her passion became travel, and well into her eighties she was jetting off to India and all points east. She had an autumnal romance with director King Vidor until his death, then married for a fourth time in 1983; she died, at eighty-seven, in 1988.

Moore gave the miniature castle

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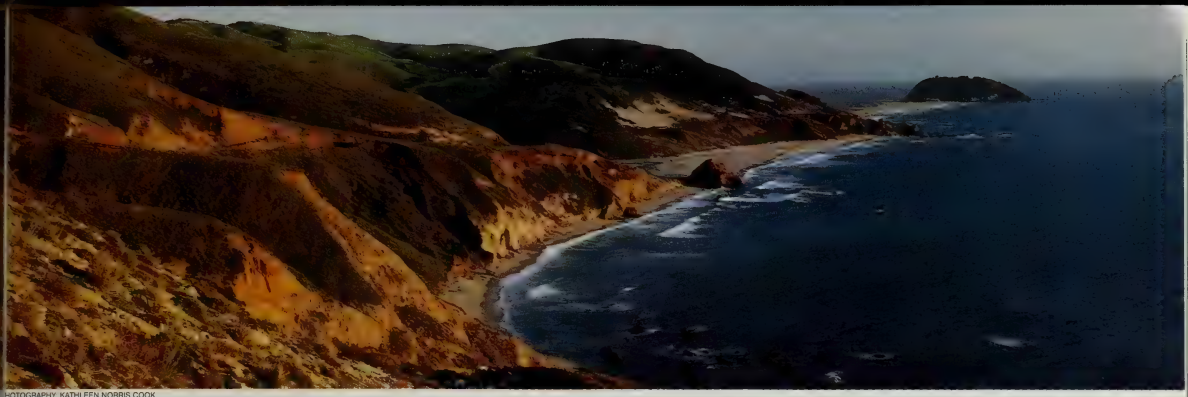
to the Museum of Science and Industry in Chicago, where it is still on display. She held on to the Bel-Air house, however, as an investment. At one point, when Moore was in Los Angeles to supervise its rental, Greta Garbo came to visit. When she saw the yellow-onyx mirrored bath, she said, "Ah, Colleen, those were the good old days."

That may have been true for Garbo. For Moore, Hollywood was but one phase of an ever-evolving life. Colleen Moore took each turn as if the good old days lay just around the corner. □



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THE MAVERICK *CITIZEN KANE* CREATOR IN NEW YORK
continued from page 145

could get from his doorstep to Times Square in half an hour); perhaps he simply wanted to be nearer the center of things.

The duplex (the fashionable dwelling of the moment) was just on the edge of the Upper East Side, next to the Swedish restaurant where he and his wife frequently dined, not far from the exclusive elegancies of Sutton Place; the world-renowned soprano Lily Pons lived in the duplex next door. Cool, open, ruthlessly rectilinear, the apartment was absolutely up-to-the-minute. As such, it seems an odd home for the romantic throwback that was Welles. The fact is, according to Virginia Nicolson—now Pringle, who today lives in England—he was rarely there and had left the furnishing of the apartment largely to her. Its function was emblematic: an appropriate setting for the brilliant young couple. There was a piano and an organ—both hauled up from the first floor through the huge dining area window—but Welles played neither; they were for his wife. He had no interest in cooking, so the splendidly equipped kitchen remained unvisited: "What," he asked Nicolson plaintively, "does water look like when it's boiled?" His principal contribution to the apartment had been to decorate the walls. An inspired illustrator—his *Everybody's Shakespeare* edition of three of Shakespeare's plays with stage directions and his own drawings, which was first published when he was nineteen, was now a standard school textbook—he painted Mediterranean vistas, framed by pillars and arbors. He also designed the unusual furniture, huge chairs and sofas, made for him by a theater carpenter, to complement the stained-glass windows and the balcony dining room, which could only be reached by means of a staircase.

The apartment seems in an odd way—though on a much smaller scale and in an entirely different style—to prefigure Charles Foster Kane's Xanadu: There is the same aspiration to domestic gigantism, with the intention presumably of lending weight and substance, but dwarfing even the largest human figure.

He was not to stay in the apartment for very long, anyway. *Five Kings* turned out to be a monumental folly, dogged by technical and artistic problems. The tour broke down in Philadelphia after a catastrophic run. Welles then embarked on a suicidal tour of the variety circuit in a twenty-minute abridgment of that hoary old mock-melodrama *The Green Goddess*. He was lucky to play to more than a half a dozen people a night.

At what was unquestionably the nadir of Welles's career to date, something that even he would never have dreamed of turned up: the most famous contract in movie history, the contract that eventually resulted in the 1941 film *Citizen Kane*. His lawyers and managers had been quietly negotiating with George J. Schaefer, the new head of RKO; finally Schaefer gave in and signed the deal that gave Welles final cut on his first film, which he would write, produce and direct. He swiftly moved to Hollywood and just as swiftly fell in love with Dolores del Rio. So the last use of the Fifty-seventh Street apartment was for him to break the news to his wife that he was moving to California permanently and that he wanted a divorce. Xanadu was sold, the murals painted over and the huge chairs shipped out. It was the end of the first phase of Welles's life. □

Welles designed the furniture, huge chairs and sofas, made for him by a theater carpenter.

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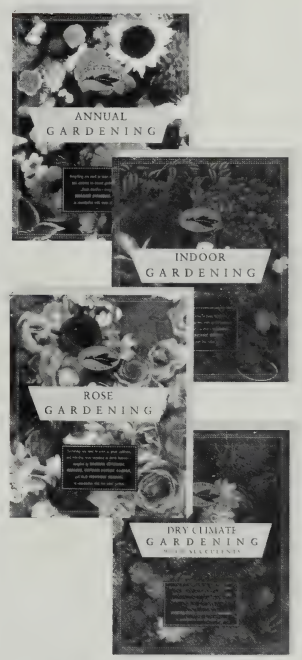

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GREGORY PECK

TO KILL A MOCKINGBIRD'S STAR
continued from page 171

and placid, to misty Catalina. To the left . . . the stucco structures of workaday Beverly Hills, Los Angeles and Hollywood gleamed white on the sunny flatlands. . . . He led me to the other side of the house, swept his arm out, circling the view. A canyon climbed steep and fast up the mountains. . . ."

"This is the view I like," he told her.

There was no doubt that he loved the Cliff May house, but in 1952 he and his wife separated and it was no longer his home. A decade later he was living in Brentwood in another spectacular house filled with children and animals. "I had been married for seven years to the beautiful Veronique [Passani], former reporter for *France-Soir*," he explains. "We had two kids, Anthony and Cecilia." He had also been nominated once again for Best Actor for his portrayal of the steadfastly ethical southern lawyer Atticus Finch in the 1962 adaptation of Harper Lee's Pulitzer Prize–winning novel, *To Kill a Mockingbird*. This time he won.

Lee had based the Finch character on her father. After the filming was complete, she gave Peck her father's pocket watch, which he had carried with him for forty years and which he had used in court to great effect. For Peck, it became a good-luck charm.

The night of the Academy Awards ceremony in 1963, which was held at the Santa Monica Civic Auditorium, Peck was certain that Jack Lemmon would take home the Oscar for his dazzling performance in *Days of Wine and Roses*. "I was clutching Harper Lee's father's watch," he remembers. "Stunned, I made it to the stage when Sophia Loren called out my name and was waiting to hand me the Oscar. I lucked out." he adds with characteristic modesty.

Home remains an important part of Gregory Peck's life. As he told biographer Michael Freedland, "I'm a gardener who goes off now and then for a few months to make a movie somewhere. I adore my wife. We have good friends. I haven't a grumble." □

PAUL MUNI

THE STAR OF *SCARFACE* IN ENCINO
continued from page 203

that he wrote articles in which he detailed his technique.

Muni was famous, too, for the way he researched—and lived—his roles. "I am always worrying, always tormented, when I am in the midst of a picture—yes, and long before, preparing. I have no mental peace," he told *Photoplay* magazine. For *I Am a Fugitive from a Chain Gang*, Muni met with prison guards, and during filming he insisted on breaking his own rocks during the quarry scene. He read through the works of the French writer before starting *The Life of Emile Zola*. For *Juarez*, he traveled to Mexico to study accents. For every role, he practiced his performance by reading his lines into a Dictaphone that was set up for just that purpose in his Encino study. He recited, he recorded, he listened, he refined.

Muni's home was both his refuge from Hollywood and the place where he equipped himself to do his work there. It was, the actor liked to say, exceedingly simple. "Mrs. Muni chose every stick of furniture," the actor told one journalist. "Every chair is comfortable and there isn't a 'Louis' in sight." To another, he asserted, "We have no antiques. I told Mrs. Muni we wanted a place that would be, above all else, a home. So she went ahead and fixed it up, and doesn't it look livable?"

His hideaway was "out on the land," as Muni put it, emphasizing once again its remoteness from Hollywood, but it was exceptionally beautiful land, with a grove of walnut, fig and peach trees, a swimming pool and poolhouse and, amid the walnut trees, Muni's private office, which was originally the portable dressing room Joan Crawford gave Douglas Fairbanks, Jr. There may not have been a "Louis" in the house, but Paul Muni still had good reason for delighting in his country retreat, as one visitor observed him doing: "When he enters the gate after a hard day at the studio," noted *Movie Classic* magazine, "he looks around proudly, sniffs the fresh, cool, country air, and is as contented as an artist ever can be." □

SYLVIA SIDNEY

REMEMBERING THE YEARS IN MALIBU
continued from page 250

thing I know about filmmaking I learned from him. And such a dear, gentle *shlub* of a man. When I was married to Luther Adler and had just given birth to my son, Fritz flew to New York to make sure I was all right."

Sidney turned away from movies in 1941 and returned to the stage. It was a humbling reentry: "My first play, I forget you have to listen. It was like, 'When are they cutting to me?' So I took off and worked summer stock for a hundred and fifty dollars a week to learn to act again."

Her marriage to Adler foundered after nine years; a third marriage, to the agent Carlton Alsop, also ended. And her son, Jacob, whom she has always described as her greatest accomplishment, died in a nursing home of Lou Gehrig's disease in the early 1980s at age forty-five. "I was making a movie in California, and I didn't go back when they called to tell me," she remembers. "If I could have held his hand once more while he was alive, I would have gone. But I didn't want to see him like that."

For a moment, she falters. And rather than let a visitor see her tears, she gets up and briefly leaves the room. It's hard not to think that her unending sense of loss has been heightened by her own recent mishap: Last fall, after being dragged two blocks by a hit-and-run driver, she was in the hospital for more than a month.

But Sylvia Sidney is not one to dwell on darkness. Having played a chain-smoking ghost in Tim Burton's *Beetlejuice* (1988), she was slated to be in his next film as a woman who wins the Medal of Honor for fighting martians. When Burton heard of her troubles, he immediately flew to New York, hurried to her hospital room and told her he'd not only wait to film her scenes but would rewrite the role to accommodate her physical condition.

That gesture put Tim Burton in the pantheon next to Fritz Lang. It also hastened her recovery. "The longer I live," she says, "the nicer it is to look forward to tomorrow." □

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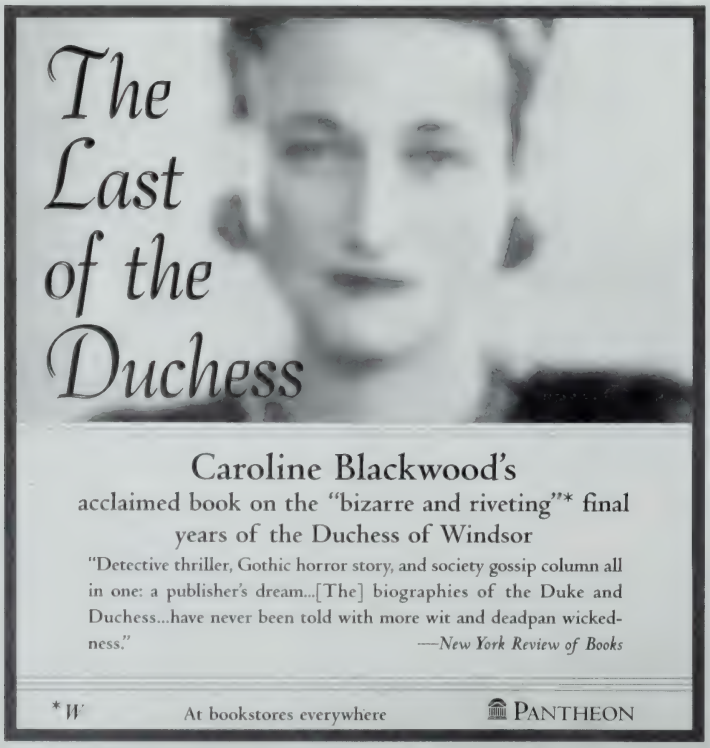

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nightclub. The French doors that opened onto the terrace and the swimming pool were walled in. The room was lined with beveled mirror panels, complete with exact copies of the gold and silver decorations in Maxim's. Hutton even removed the large dining table and installed four leather corner banquettes and oval tables.

In the late forties Brian Aherne purchased the house from Grant, and the genial British actor kept Hutton's make-believe Paris nightclub as a showpiece. As Aherne grew less active in films, he spent more time in England and Switzerland, renting out the beach house for long periods.

One of his first tenants was director Howard Hughes, who lived there for two years in the fifties while courting Ava Gardner. Irving Berlin spent a summer there composing the music for a motion picture. Princess Grace would rent the house when she visited her old Hollywood haunts. In 1968 the house was leased by Sharon Tate and Roman Polanski.

Talmadge sold her house to Cary Grant and Randolph Scott.

Seventeen years ago Aherne sold the house to a longtime friend, retired business executive Royce Diener and his wife, Jennifer. Aherne had also passed along Paul Crawley's plans for the house, and the Dieners restored it to its original appearance. "In all those years, Barbara Hutton had made the only changes," Royce Diener says. "We took down the beveled mirrors to uncover the walls and reopened the French doors to the terrace. Besides the dining room, Hutton had also changed a first-floor guest bath, and we restored that too. Norma Talmadge would have no difficulty recognizing her old house now." □

THE PRODUCER OF *THE TERMINATOR*
continued from page 229

very spoiled. When you deal with a production designer and you say, 'I need this house built next week,' it gets done. I don't know if it's professionalism or perfectionism or simply a different work ethic."

Call it perfectionism. Here is someone who can discuss her new beach house—the one she and Poet are designing in La Jolla—in terms of "turn-of-the-century San Diego style. Not the Arts and Crafts of the California bungalow or the Prairie style, but going back to the Eastern Seaboard, where Arts and Crafts was combined with Victorian." Toward that end she is collecting indigenous river stone, salvaging hundred-year-old wood beams and employing local artisans. She is drawing on Poet's expertise and her own considerable élan: "I think I look at doing a house the same way I look at doing a movie, which is that I don't want to tell the same story over and over."

Some other narratives in this diversified life—deep-sea diving, Paso Fino horses, antique carriage clocks. And, of course, bringing up a four-year-old. Lolita can usually be found in what looks a little like her own projection room—a playroom dominated by a plastic aquarium and a large-screen TV—or entertaining friends out on the tennis court, which she seems to prefer over the secret garden. "I'm sure she'll grow up wishing I'd raised her in the modern beach house," her mother sighs.

Hurd insists she is the less social of the two, having hosted just one party in the house since she's been there. When she's not working she's usually working out: She keeps her weights and machines where Freddy DeMann used to store his wine bottles and where the temperature still hovers around sixty degrees. Hurd is pointing out where the gym ceiling cratered when an assistant pokes her head in to deliver one more pressing message. "I'm sorry," the producer apologizes. "I'm going to have to jump on a conference call in a minute." And in a minute she has. □

STAR OF *THE WOMAN IN THE WINDOW* AND *FATHER OF THE BRIDE* IN HOLMBY HILLS
continued from page 177

cists were quick to exploit by promoting a feud between the two. Even Cole Porter got into the act: "Let's speak of Lamarr, that Hedy so fair / Why does she let Joan Bennett wear all her old hair?" Maybe because Lamarr was wearing one of Bennett's old husbands—in 1939 Hedy married Gene Markey. The next year Bennett herself eloped with Lamarr's discoverer (or at any rate the man who had introduced her to American audiences, in *Algiers*)—Walter Wanger.

Bennett's new husband lost no time in casting her in a good picture, the 1940 melodrama *The House Across the Bay,* and then he moved into the house on a knoll in the Holmby Hills area of Los Angeles that she had built for herself in 1938. To set the stage for her offscreen life Bennett had turned to architect Wallace Neff, a pioneer of the eclectic southern California style, who designed or remodeled houses for Darryl F. Zanuck, Fredric March, King Vidor, Claudette Colbert, Louis B. Mayer, Douglas Fairbanks and Mary Pickford (the world-famous Pickfair), Douglas Fairbanks, Jr., the opera singer Amelita Galli-Curci and every Marx Brother short of Chico (not to mention such brand-name tycoons as Gillette, Post, Hilton and Firestone).

For Bennett, the fourteen-room French provincial–style house was "the realization of a dream." A classic rectangle of whitewashed brick penetrated by loggias at the side and rear, it was notably restrained, strong and simple but at the same time sumptuous—elements of the interior, in fact, bore a resemblance to Versailles. To Douglas Fairbanks, Jr., her costar from *Green Hell,* the building even seemed to have "a glamorous profile—perhaps the beautiful Joan expressed in bricks and mortar."

"I always felt a thrill when I saw the house's two white towering trademark-Neff chimneys rising from the hill," says Bennett's daughter Shelley Wanger. The actress's eldest daughter, Diana Anderson, elaborates, "Wallace Neff designed many wonderful houses, but my favorite was our own. His elegant style complemented my mother's." She adds, "Our neighbors were Humphrey Bogart, Lana Turner, Judy Garland and Bing Crosby. The James Masons came every Sunday for supper and a movie in the screening room. Political figures like Earl Warren, Wendell Willkie and William O. Douglas also provoked our curiosity, and we could remain undetected behind the four balconies that ringed the second floor overlooking the spectacular circular entrance hall."

At 515 South Mapleton, Bennett's teenage ambition to be an interior decorator was realized at last: For all nonpractical purposes she did the house "herself" (that is, with a little help from a designer friend), selecting draperies, carpets and furniture in the French provincial style. And Joan's attention to romantic detail turned out to know no bounds: She applied to the state director of agriculture for permission to import fireflies from the East for her garden.

Conducting the Wanger-Bennett establishment was no small business, and the actress by all accounts was a brilliant household manager, overseeing the efforts of three maids, a cook, a gardener (Joan herself cut the flowers for the house every morning), a chauffeur and a personal secretary. "I don't know any career woman who runs her home more efficiently," gushed Louella Parsons.

"At last I'm afraid to take my children to see me on the screen," she exulted.

The family atmosphere, orderly as it was, was an affectionate one. Bennett was lauded as a model Hollywood mother when, awakened early on Mother's Day in 1943 by the smell of smoke, she grabbed her children *before* her jewel box. "When we redecorated after the fire, I changed all the coloring," she said later. "I'd furnished the house when I was a blonde, and when I became a brunette, naturally the colors were no good with my dark hair. So I gave the house a brunette personality."

It was post-fire and as a dyed-in-the-wool brunette that Joan Bennett emerged as the most smoldering femme fatale on screen. Under the direction of Fritz Lang she gave the two best performances of her career—in the anguishing 1944 thriller *The Woman in the Window* and its daring successor, *Scarlet Street* (1945), in which she played a tawdry character known as Lazy Legs. "At last I'm afraid to take my children to see me on the screen," she exulted.

Both films dealt darkly with sordid love and betrayal. In late 1951 those themes found a new plot and a new leading man when Joan's own husband, Walter Wanger, having detected her in adultery, ambushed her lover, agent Jennings Lang, in the MCA parking lot, firing two shots from a .38. One of those bullets tore through Lang's groin. "I just shot the son of a bitch who tried to break up my home," said this six-time president of the Academy of Motion Picture Arts and Sciences. He pleaded not guilty by reason of temporary insanity and went on to serve three months in prison. Later he and Joan reconciled—only to divorce in 1965.

Looking back, Bennett wrote bitterly in 1970, twenty years before her death: "Without question, the shooting scandal and resulting publicity destroyed my career in the motion picture industry. . . . I was excommunicated, and evidence lies in the fact that before December 13, 1951, I'd made sixty-five films in twenty-three years, while in the decade that followed I made five."

The sadder truth is that at the age of forty, with the last two films she'd made *before* the shooting—*Father of the Bride* (1950) followed by *Father's Little Dividend* (1951)—Joan Bennett had already been relegated to that sure sign of Hollywood senior citizenship: mother roles. □

THE ARTIST SCULPTS A VENICE HOUSE FOR HIS ACTOR-DIRECTOR WIFE

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realized many years ago: A traditional building of white masonry walls, once stripped of its decoration, quickly becomes modern. As a sculptor, Graham pushed the purity of the forms, sculpting the sphere, cylinder and vault that Huston wanted so that the California sun casts them in light, shade and abstraction.

Several rooms adjoining the courtyard blur the boundary between inside and out. Wide, deep ledges at the kitchen windows invite food into the patio and guests into the kitchen. A row of French doors opens to a vaulted living room bookended by two outdoor walls of pure color brilliantly frescoed by New York artist David Novros: The intense Los Angeles sun seems to vaporize the yellow green and dark sepia, which shimmer in the light.

A staircase leads to the master bedroom and to the roof of the kitchen, which acts as a land bridge to Huston's studio in the rear half of the house. Though most rooms—the basement billiards room has its own mien and orientation—of this introverted design face into the court, the house rises to the view: "There's more Venice the higher you get," says Graham. From the master bedroom, a keyhole window singles out passing specimens of Venice's human parade.

On the third floor, a guest bedroom reached by an exterior staircase offers Edward Hopper vistas of the surreal, washed-out Venetian streetscape, with distant panoramas of Los Angeles's colorized sunsets. The upper floors also overlook Graham's roofscape—the dome capping Huston's bath, the vault of a staircase—and the cubic massing of the entire house. Balconies bring the interiors to the exterior, as though introducing each room to the others.

The studio next door in which Graham lived and worked for years once belonged to Doug Wheeler, a pioneer in California's light and space art movement. Wheeler experimented with apertures and baffles to sculpt light, and Graham learned the effects of the manipulations, bringing those notions to the design of his new house. Some of the openings are shaped so that they feather incoming light across their natural plaster surfaces; others are tapered at their edges so that they appear to have no thickness, abstracting portions of the sky. In the master bedroom, a square oculus in the pyramidal ceiling is topped by a floating white plane washed in light seeping from the sides. The plane catches the blueness of nightfall and the red of sunsets. "I wanted the light from the sky at dusk," says the sculptor.

The house, then, is less about shapes than about light materialized by surfaces. "Plaster works better than paint

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THE ARTIST SCULPTS A VENICE HOUSE FOR HIS ACTOR-DIRECTOR WIFE

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for that," observes Graham, who left the walls natural. The result is that the house, like his bronze torsos, comes to life in light. "The house changes all the time. On a gray day, it becomes paperlike, like Strathmore board. With a blue sky, it gets hard, and some walls and ceilings incandesce. On foggy days, it dissolves and disappears into the sky."

It was into this context of Graham's artistic concerns that Huston moved her furniture, not rushing in but fearing to tread. "I felt like a writer confronted by this beautiful vellum notebook that you then have to occupy," she says. "This is the first house of my own with a strong character, but I grew up in a strong house, so I know proper respect for them. The first night sitting in the living room reminded me of our drawing room in Ireland, at St. Clerans, which was grand rather than big.

"I'm used to decorating," she continues. "It's that old sixties gypsy thing when I modeled and had to make a place my own for four days —you know, scarves draped over shades, rat packing. I do it on location in my trailer, and I feel good—it's got to smell like me first."

Huston furnished her new house with objects that amount to a personal diary, and the ensemble turns the architecture into a home. "They're very real and important things from her mother and her father that she's lived with for years," says Graham. "She didn't just go out shopping."

The actor walks through the house, introducing pieces as though they were members of the family. "My father salvaged this tapestry of a harlequin from a restaurant that was closing in Paris and hung it in his room in Ireland," she says. "These inlaid Moroccan chests were Mother's." The gold halo of a Greek Orthodox icon glimmers near a statuette centered on a desk: "The Oscar is mine." In the bedroom, a carved angel given to her at birth by a family friend hovers above the bed. A painting by Morris Graves is an abstraction of her mother, the ballerina Enrica Soma, who died in a car accident when Anjelica was a teenager.

If the furniture is a diary, the family album hangs in the billiards room, an engaging space perfumed by an adjacent cedar closet. Drawings of Huston by her father are displayed near pictures of father and daughter at all ages. A black-and-white photograph depicts Soma *en pointe* on a New York rooftop with her own mother and father, an Italian restaurateur. A portrait of Soma alone, wearing three strands of graduated pearls and smiling like the Mona Lisa, once graced the cover of *Life* magazine. The picture hangs next to an energetic Jasper Johns number painting, surrounded by more photographs by Robert Mapplethorpe, Herb Ritts, Helmut Newton and Annie Leibovitz.

"Until the last two weeks, everything was covered with plywood," Huston says. "We were going on blind faith that the cumulative effort and all the decisions would work. And it was raining constantly. When we took the bandages off, it finally all made sense."

The house Graham designed for Huston may be 5,500 square feet, but it is a house that he has reduced to limpid simplicity. Bob on the bedroom balcony and Anjelica on the balcony of her study can speak across the coral tree to one another, and their voices carry in the quiet as a fountain murmurs below. Anjelica came off the hill into a house that wraps intimately around their relationship. □

"I felt like a writer confronted by this beautiful vellum notebook that you then have to occupy."

THE PRODUCER-DIRECTOR IN PARIS

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and throw everything out, to start anew, but to me that's preposterous. You are what you have been, and you have to bring something new on top. Civilizations are the same—you add something new.

"Life flows, and I think that's what Ismail relates to," Moreau adds. "We are mortal, the life that flows through us during the time we are given on this earth feeds others. A river that flows through fields pushes things, waters and feeds them, and in a certain way Adrienne, who is trying to get hold of this apartment, wants to get hold of a past, her mother's past, and it's the best way for her to go forward. You can't go forward unless you've solved the past. And there's no way you can bury the past and forget it. She'll be on good terms with her subconscious if she owns her mother's apartment. Once she gives up New York, the writer's block will go away and the flow will return. On her way, in her search, she meets people, and these people gather and are brought to a new life. This apartment had a past but was frozen in time, and now Ismail is building on it, resurrecting the place, in a way. The apartment's been emptied, some things have been altered, it starts a new life—just like Adrienne. So this apartment is a river, too."

Another Indian tapestry appears in the former dining room (to become Merchant's living room)—a large tableau depicting Krishna and *gopis* dancing among lotus blossoms. "The spirits of the Indian gods are taking over Madame Castaing's apartment," says Ismail Merchant with a grin. The director might have been joking, but this and a growing accumulation of other Indian pieces signal a reincarnation of the apartment.

Merchant, wisely, has no intention of imitating Castaing's style. Many tried; none succeeded. Besides, the irrepressible Ismail Merchant is every inch the match of the apartment's previous spirit, just a different player in the changing set of an apartment that is itself a river. □

THE QUEEN OF THE *ROAD* IN BEVERLY HILLS
continued from page 274

gallon tanks whipped by winds from half a dozen airplane engines. The film sculpted the exotic, sultry image that millions of American boys would carry in their sea chests and paint on the fuselages of their planes.

By the end of the war Lamour, who had shared the screen with chimpanzees more often than she had with Hope and Crosby, was Paramount's top female star. She was also Uncle Sam's champion war-bond salesperson: On a dozen tours, she was responsible for selling $300 million worth of bonds.

The charity ward child who had made her Christmas tree ornaments from the tinfoil in cigarette packages bought her first house, a ten-room Georgian Colonial in the Coldwater Canyon section of Los Angeles, in 1940 (Lamour's long-distance marriage to Kay had dissolved in 1939). Three years later she married U.S. Army Air Corps Lieutenant William Ross Howard III, and in 1947 the Howards moved into a white two-story modified Georgian-style residence on North Palm Drive in Beverly Hills. The couple furnished the house in a comfortable, traditional style to accommodate their growing family: By 1950 they had two sons, whom Lamour would take to the studio with her. ("Nobody did that then," she says, reminiscing at her present home in North Hollywood. "But I just brought the playpen to the set.")

The offers were sparser by that time. In 1951 Cecil B. DeMille hired Lamour to play the Girl with the Iron Jaw in *The Greatest Show on Earth*—she had to twirl in midair by her teeth—and the cast and crew toured with the Ringling Bros. and Barnum & Bailey Circus. When the circus came to Los Angeles, Lamour threw a big party on the tennis court of the Palm Drive house.

"Parking a bus (let alone six of them) on a Beverly Hills street was illegal," Lamour later wrote. "I called Chief Anderson of the Beverly Hills Police Department, told him who our special guests were, and asked how I could get permits to allow the parking." The officer said she could have permission if she invited him too. "Everyone showed up: Chief Anderson, the Singer Midget Family, the fat lady, the bearded ladies, the *real* Iron Jaw girls, the trapeze artists, and clowns."

When she made *Road to Bali* (1952), Lamour was thirty-eight and, in Hollywood's eyes, getting too old for sarongs. "It was suddenly difficult for me to reach certain Hollywood people by phone," she wrote, "the same people for whom I had done so many favors when I was 'box office magic.' " The Howards sold the Palm Drive house and moved to Baltimore, where he was from, to raise their sons.

Lamour kept busy playing nightclubs and, later, touring in *Hello, Dolly!* And there were three more movies. For *The Road to Hong Kong* (1961), Crosby and Hope asked Lamour to play a cameo. Always a good sport, she did. That ill-advised film was a failure, but director John Ford redressed the balance by starring her with John Wayne in his breezy *Donovan's Reef* (1963). Lamour's last cinematic role was in *Pajama Party* in 1964.

Bob Hope once said of Lamour that she did more for a piece of cloth than any woman since Betsy Ross.

Bob Hope once said of Dorothy Lamour that she did more for a piece of cloth than any woman since Betsy Ross. "I'm very grateful for the sarong," she says today. "It brought attention to me, and I have some happy memories. But I know what people mean when they talk about the golden age. Everybody was so friendly then. I think—underline *think*—that it was a better industry." □

MOVIEGOING GLAMOUR
continued from page 279

small control screen in front of the host's seat, the technology, designed by Audio Video Interiors, is invisible. But Kalomirakis is as passionate about that as about the decorative detailing. "Without the technology, this thing doesn't exist," he says. "It's just a room." He pokes his head down through a panel in the orchestra floor to point out four twelve-foot subwoofers underneath. "You're supposed to have two for a four-hundred-seat theater. We overdid it a little." The sound quality is such that you can watch *Apollo 13* and feel as if you are hanging on to a tail fin at liftoff. The laser disc image on the twelve-foot-wide screen is as unblemished as the director's original negative. All of this makes for an infinitely better show than you can get in any commercial theater, which is of course the point.

For Kalomirakis, a movie fanatic for life, the great appeal of the home theater is that it allows him to see exactly what he chooses—for instance, to spend a whole Saturday comparing Audrey Hepburn's singing with Marni Nixon's in *My Fair Lady*, or screening *Oklahoma!* in both Todd-AO and CinemaScope versions, or perhaps just wallowing shamelessly in the worst film ever made. (It's *Golden Dawn*, he says with some authority.)

His clients become the impresarios of their own theatrical events, often developing elaborate programs and printing invitations. "Watching movies is not a solitary thing," notes Kalomirakis. "It needs to be shared. This is the antithesis of the couch potato attitude, where you sit and take what the television feeds you. This somehow forces you to organize a bit, to find selections your friends will be comfortable with." *Doctor Zhivago* with blintzes, yes; *The Silence of the Lambs* with fava beans and a good red wine, perhaps not.

It is a long way from a sheet strung between trees in a village on Crete, but for the audiences in one of Theo Kalomirakis's home theaters, an evening can be at least as magical as that first night at the movies. □

TO THE TRADE

INSIDE THE DESIGN WORLD

The French Collection

For "smart" 1920s through 1940s French furniture, designers Peter and Linda Carlson go to two dealers in . . . London.

Sappl and Griffiths partners Karen Griffiths and Stephan Sappl have been in business for about a year and a half. The Carlsons like the French selection—such as a 1930s octagonal mirror with a deep shagreen surround and a parchment table—but there are other furnishings and decorative items at the shop. "I used to work in Munich, so a lot of things are German and Austrian oriented," says Griffiths, who recently acquired a Hoffmann dining suite, complete with buffet, vitrine, table and four chairs. "Stephan's orientation is much more French." In their gallery, which is set up like a drawing room, they have a pair of Leleu carved and limed giltwood armchairs with pale green satin upholstery, a wrought iron Subes table with veined gray marble and a Drouet low table with a gilt-iron base and glass top. Sappl and Griffiths, 48 Kensington Church St., London W8 4DA; 171-376-0973.

COURTESY GORDON WATSON

COURTESY SAPPL AND GRIFFITHS

A 1930s cabinet and Daum vase (above) at Gordon Watson; '40s pieces at Sappl and Griffiths (left)

Gordon Watson, who is better known for his jewelry, such as Van Cleef & Arpels and Schlumberger pieces, started dealing in '20s to '50s French furniture eight years ago, just as the market was ripening. "This period is wonderful. Suddenly people with 18th-century houses could buy Jacob gilt chairs and a Poillerat table that's Baroque enough to mix," says Watson, who was dealing in Ruhlmann before. "I'm bored with Ruhlmann. His furniture is so heavy." The Carlsons admire Watson's variety, from an Hermès writing table that folds to silver by Jensen and many lights and mirrors. Gordon Watson, 50 Fulham Rd., London SW3; 171-589-3108.

COURTESY MATHIEU & RAY

Paired in Provence

Paul Mathieu and Michael Ray have started a boutique "pour la maison" (above) in their adopted hometown of Aix-en-Provence, where they've joined with local upholsterers La Balle de Crin, who execute custom designs of bedcoverings and pillows. There's a little of everything at **La Balle de Crin**—Mathieu and Ray's Paris Musées Collection of porcelain, their furniture for Ecart International, 1930s silver and 19th-century Italian chairs. "We've also created a potpourri named Souvenirs d'Hiver," says Ray, adding that they are planning a private showing of items in Rome in the fall. La Balle de Crin, 16 rue Matheron, 13100 Aix-en-Provence; 42-23-97-77.

Paintings on Velvet

There existed in Paris in the 18th and 19th centuries a company that produced paintings on velvet, examples of which are in the Fontainebleau museum. The technique has been revived by **Georges Krivoshey**, a fabric painter for such designers as Alberto Pinto. He has painted 20 luminescent still lifes using as inspiration Arcimboldo's 1573 paintings *The Winter* and *The Spring and the Fire*, Jacob Gerritz's *Field of Tulips* (1638) and Simon Verelst's *Vase of Flowers* (ca. 1670), among others. The velvets (right), which are signed and numbered, are intended to be decorative. "They can be table covers, tapestries or bed throws or draped on the piano." Atelier Georges Krivoshey, 46 rue Albert Thomas, 75010 Paris; 40-40-04-35.

COURTESY GEORGES KRIVOSHEY

continued on page 306

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INSIDE THE DESIGN WORLD

Joining the Club

Club chairs are flying out of **Christopher Howe**'s new Pimlico Road antiques shop as fast as he can stock them, particularly those made by the venerable English workshops Howard and Sons, Holland and Sons, Hamptons and Gillows in the mid- to late 19th century. "The French club chairs have good pleating, but the quality is not as good. English chairs are made with horsehair and mahogany," says Howe, who reupholsters them with Nigerian goatskin, similar to the Moroccan leather used originally.

Howe, who took over Lennox Money's fabrics and lighting shop on Pimlico but continues to operate his Bourne Street antiques shop and a warehouse in Battersea, does a brisk business in reproductions: the club chairs, a Regency library chair, a George IV bench with claw feet, oil lamps and Neoclassical light fixtures. On the antiques side, Howe stocks furniture designed by architects, such as a Lutyens table and a bookcase designed by Sir Robert Lorimer, and pieces he happens to like—a set of 12 Regency chairs (left) with original gilding and finished in *faux*-rosewood, a penwork cabinet, an Irish hall bench. Christopher Howe, 93 Pimlico Rd., London SW1W 8PH; 36 Bourne St., London SW1W 8JA; 171-730-7987.

PETER MEDILOVE

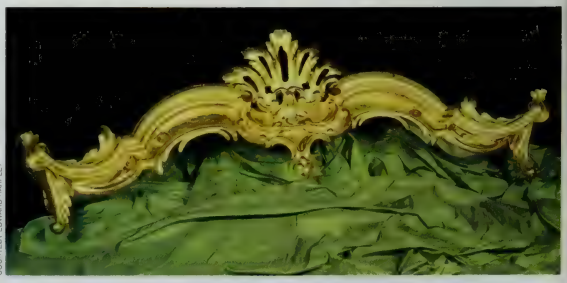
Dealers Unite

We had to get together and let people know there's something for everyone," say antiques dealers Karen Warshaw and Richard Wyler of the genesis of the **Lexington Avenue Antique Dealers' Association**, which has 11 members in locations on and off Lexington from East 69th Street to East 74th Street.

Karen Warshaw (212-439-7870) has painted furniture, mirrors and horse and dog paintings. **Burke's Antiques** (212-570-2964) owner Diana Calamari carries blue-and-white porcelain, glassware and Victoriana. **Nancy Brous** (212-772-7515) has English antiques, particularly Victorian bamboo furniture. **Charles R. Gracie & Sons**, the venerable purveyor of hand-painted wallpapers, has turned to retail and to stocking more Oriental antiques, such as kimono chests and old Japanese shop signs. **L'Art de Vivre** (212-734-3510) has French furniture (right), decorative objects and lighting from the '20s, '30s and '40s, among them a table designed by Leleu for the *Normandie*. **S. Wyler** (212-879-9848) has added the duke of Hamilton's sterling silver service in basket-weave design, created between 1849 and 1862, to its silver and porcelain.

Smart and Finial

I'll deliver an order in three or four weeks. I don't keep people waiting," says **Edward Harpley**, whose Suffolk workshop produces hand-turned wood finials and curtain poles. There are more than 50 finials and tiebacks—copies of 18th- and 19th-century originals—and nearly 20 types of pelmets based on originals by Chippendale and Hepplewhite, and Harpley has started making cornices, all thanks to a revival in interest in showing curtain poles rather than covering them, he says. Edward Harpley, Crownings, Buxhall Road, Brettenham, Ipswich, Suffolk IP7 7PA; 1449-737-999.



COURTESY EDWARD HARPLEY

Harpley's Chippendale cornice (above) and a hand-turned vase finial (left)

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COURTESY MICHAEL TAYLOR DESIGNS

COURTESY MICHAEL TAYLOR DESIGNS

Michael Taylor Designs' tazza and plinth (above) and Irish Hall Side Chair (right)

Michael Taylor Designs (415-558-9940) has triumphed with some recent work. Its "Florentine Table" has a base of two pairs of baroque scrolled legs made of poured concrete roughened to look like aged stone, connected with a steel rod. The "Irish Hall Chair," either with arms or without, is in Queen Anne style with a tall upholstered back and ogee curves at the top of the legs. For an imperial decorative ornament the firm has designed a "tazza," a massive footed dish that can either be placed on the ground or stood on a concrete-stone Doric plinth also by Michael Taylor Designs.

Designer **Mariette Himes Gomez** (212-288-6856) now has a showroom for the furniture she has created. "Maple Low Table" has a round top supported on intersecting slabs. Her "Nickel Luggage Rack with Maple Serving Tray Top" has X-shaped legs of twisted rope in nickel. The "Castle Howard Chair" is a '30s-style armchair with a heart-shaped back, completely upholstered in white linen except for tapering mahogany legs. The "Circle Back Chair" is Lutyensesque, all in mahogany except for a linen pillow on the seat. The back is square and open with an inset circle in mahogany that is filled with caning; the arms are supported on a pair of open circles. The whole is much in the style of the furnishings for Lutyens's Viceroy's Palace in New Delhi.

Clarence House (212-752-2890) has four cotton fabrics in its current collection with strong geometrical woven images taken from African designs. *Kinshasa* is a complicated pattern in black and cream of vertical stripes, some filled with stylized tree images and checkerboard designs, some with triangles creating a zigzag lightning pattern. *Gabon*, also vertical stripes in black and cream, has some filled with strings of black beads, some with triangles, apex to apex, making urn shapes. *Woolsey* has zigzag stripes in blue, cream and mustard; and *Jazz Hot* pays homage to one of the most vital African American art forms with a pattern of intersecting zigzags in Charleston green, brown and gold.

COURTESY CLARENCE HOUSE

COURTESY CLARENCE HOUSE

***Kinshasa* (above) and *Gabon* (below) from Clarence House**

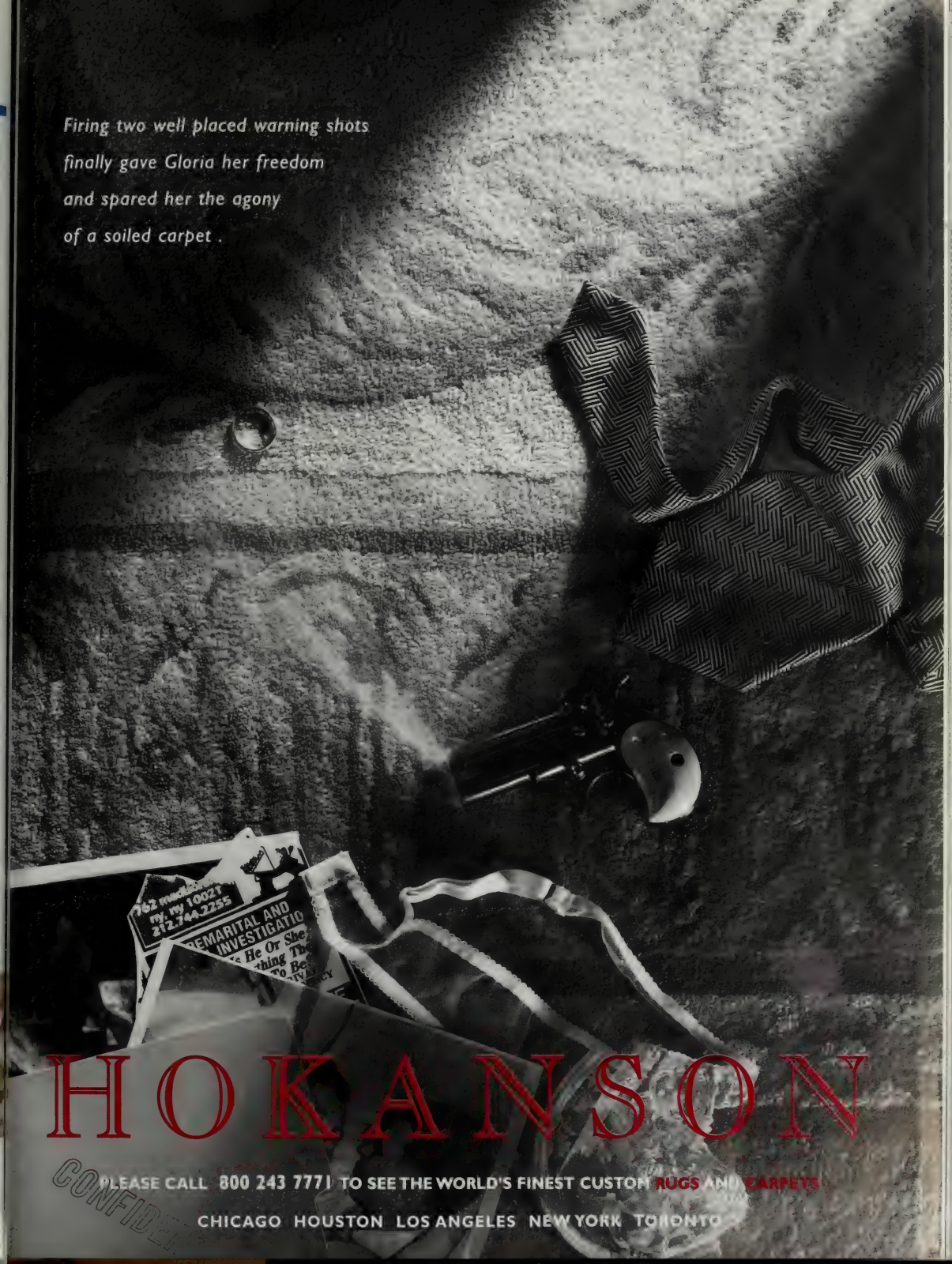
Jack Lenor Larsen (212-462-1300) has been experimenting with sheer fabrics in the appropriately named A Weaver's Dialogue Collection. *Harlow* is a diamond pattern in chenille filled with chenille circles woven into a sheer background, available in cream on taupe or all in white. *Solarium* has an image of leaves in the *faux*-naive style of Dufy or Matisse; the leaves are all in white against a sheer white background.

At **Bergamo Fabrics** (212-888-3333), whose showroom includes the other European firms Lorenzo Rubelli and Bises Novita, they have done dramatic things with scale and texture. *Zeus*, part of the Rubelli Collection, is an overscale printed design of the feather shapes from a classic paisley pattern. *Posada* is a thick cloth of cotton, linen and viscose with a woven design like a primitive painting of a village surrounded by overscale leaves, flowers and branches. In the Bises Novita Collection there is a striking design called *Stewart*, which is alternate stripes of flat woven plaid and thick piled cotton velvet. A jazzier variation of this is *Quadrille*, which has plaid designs in aniline-dyed acid colors alternating with velvet stripes of cerise, chartreuse or electric blue. □

COURTESY MARIETTE HIMES GOMEZ

AMOS CHAN

***Solarium* (above) by Jack Lenor Larsen; Mariette Himes Gomez's Maple Low Table (left)**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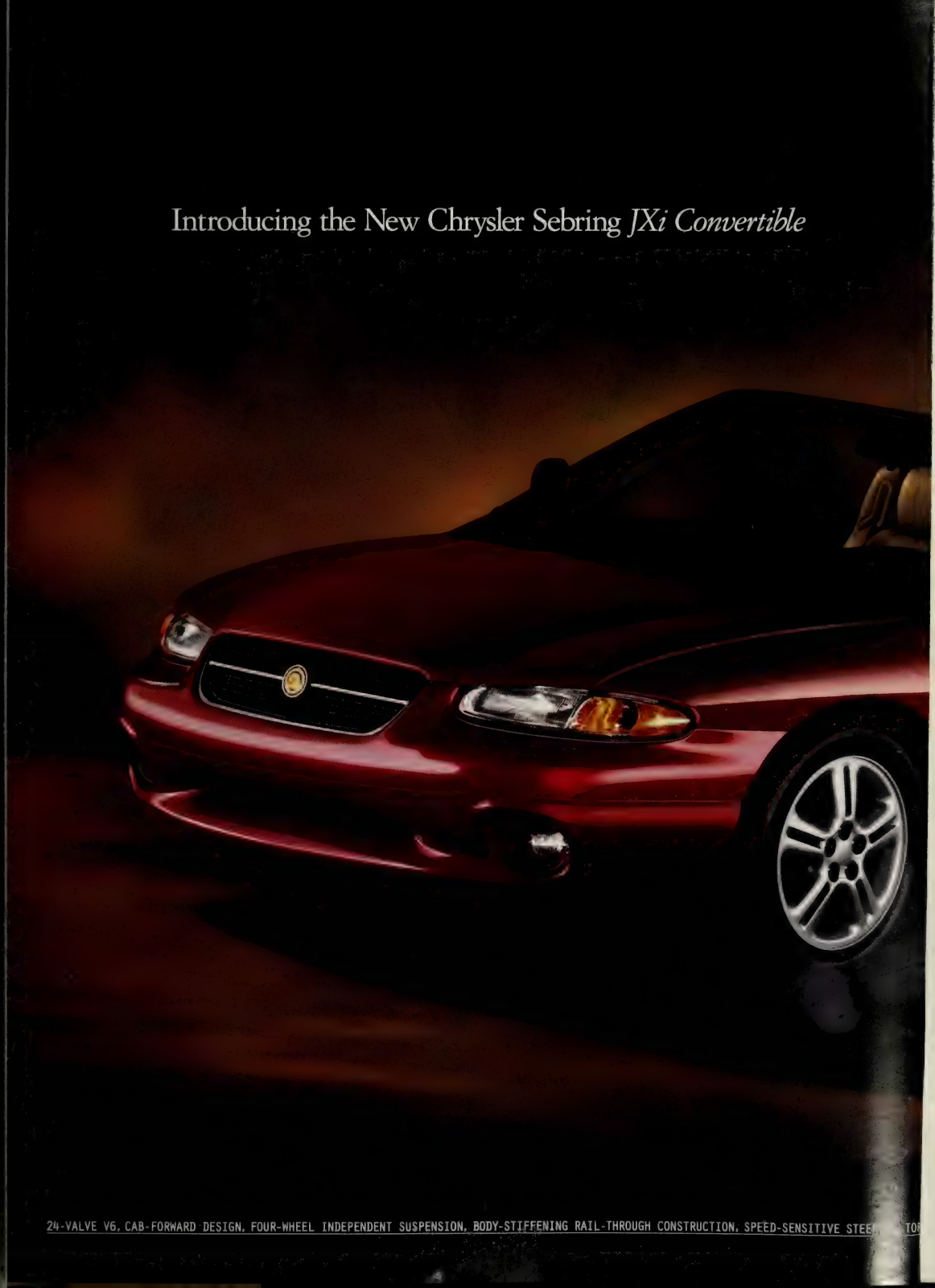
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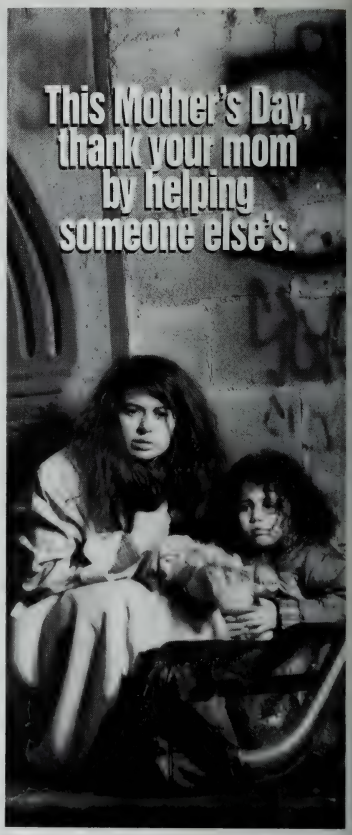

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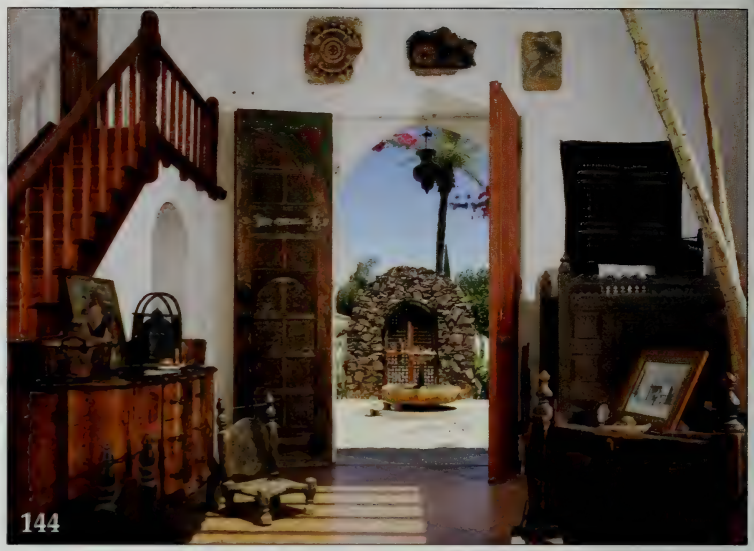

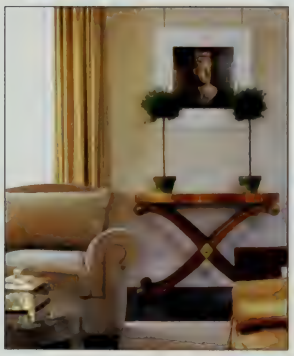

COVER: In the living room of a prewar Park Avenue penthouse, Robert Mapplethorpe's *Apollo* hangs over a 1940s serving table. Interior design by Thad Hayes. Photography by Scott Frances. See page 100.

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Volume 53, Number 5. *Architectural Digest* (ISSN 0003-8520) is published by Advance Magazine Publishers Inc., through its division The Condé Nast Publications Inc.

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Architectural Digest, 6300 Wilshire Boulevard, Los Angeles, California 90048, is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Second-class postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95.

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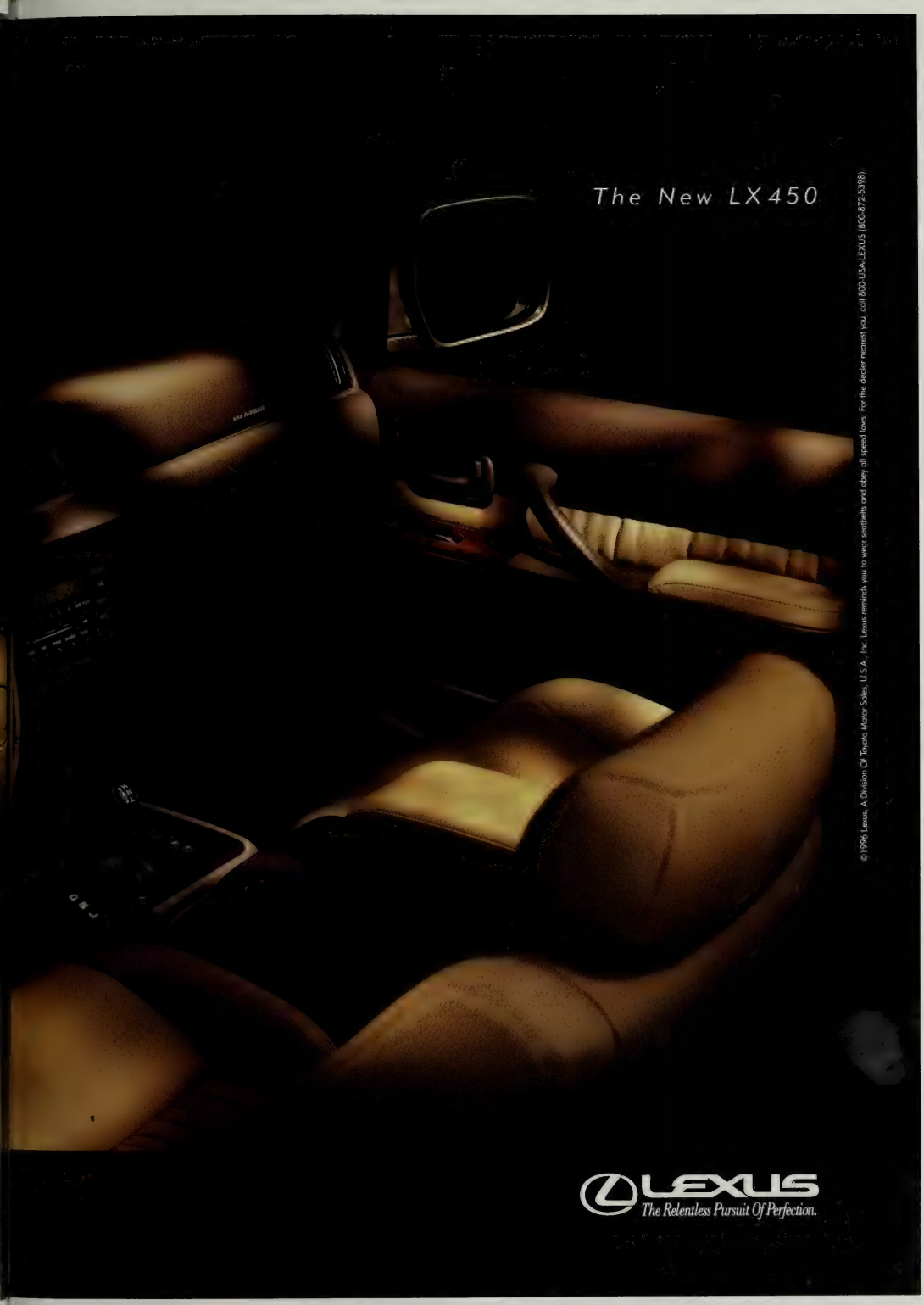
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ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
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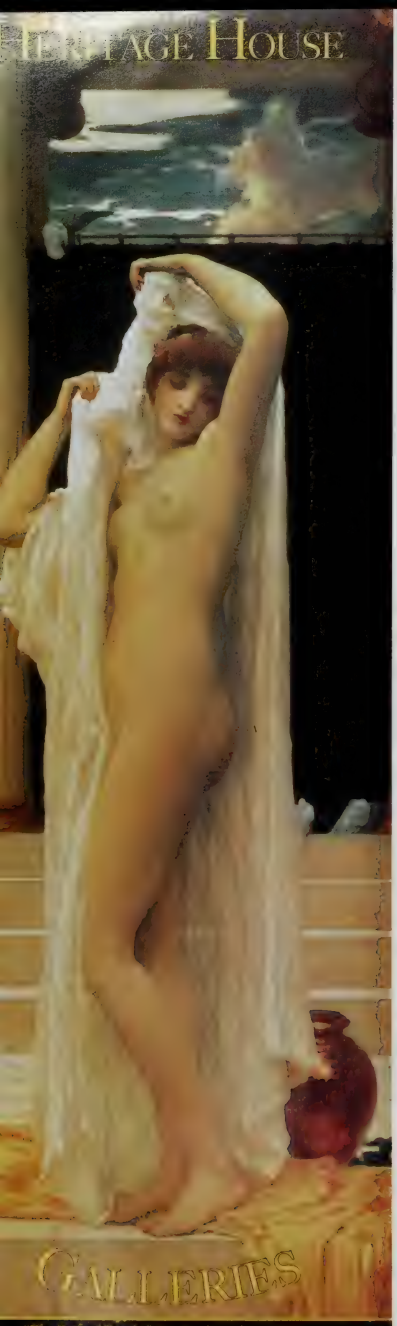

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VOLUME FIFTY-THREE/NUMBER FIVE

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Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office.

INTERNATIONAL EDITION:
A special edition of *Architectural Digest* is published in Italy.

Unsolicited manuscripts, photographs and other submitted materials must be accompanied by postage and a self-addressed return envelope. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048, 213/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021, 212/371-7820. New York advertising office: 350 Madison Avenue, New York, NY 10017, 212/880-8800.

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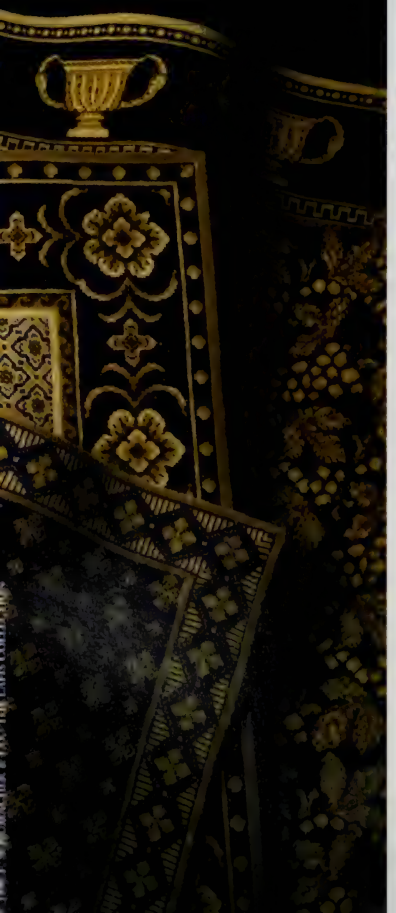

LETTERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

Your January 1996 issue, which features Sting in England (Visits), was fabulous. It is nice to see a man who stylishly performs his music onstage wearing chic, Versace couture convey that fine taste equally offstage at his Wiltshire residence. As a longtime fan of Sting's music and your magazine, I was delighted to see two stylish components come together.

Leba Wise
New York, New York

Thank you for your wonderful feature on Sting. Sting and his wife, Trudie, definitely have exquisite taste. It was a magnificent layout. Keep up the great work!

Magdalena J. Leja
Chicago, Illinois

I read with great interest "Renaissance for a Czech Castle" (January). The valley that used to lie below the rocky promontory of Orlík Castle was a beautiful recreation area called Podskali (which means "under the rock") on the river Vltava. It is imprinted in my childhood memories as a paradise of summer fun in the forests and on the river. When I went back for a visit in 1975, I was heartbroken when I saw the castle. It was still lovely, but the view was gone, and so was my paradise below. Just water, water, everywhere! A lot of terrific places are destroyed in the name of progress.

Lili Farabee
Nobleton, Florida

In Nicholas Shrady's story on Franz Liszt's apartments in Budapest ("Historic Houses: Franz Liszt," January), Shrady situates that beautiful Renaissance Revival building on "stately Népköztársaság útja"—People's Republic Boulevard. Before the Communist era in Hungary, that thoroughfare, one of the most elegant in Europe, was named Andrássy út—after Gyula Andrássy, the Hungarian count who served as Austria-Hungary's foreign minister—and was so renamed in 1990, just after the collapse of that unlamented people's republic.

Matthew Mancini
Springfield, Missouri

I enjoyed Joseph Giovannini's spirited article about the Iraqi-born architect Zaha Hadid in the January issue of *Architectural Digest* (Portrait). Mr. Giovannini presented an interesting history of Hadid's 1983 Peak Club in Hong Kong. The only picture of it that you published was an interior photograph of her original design. I hope that in a future issue you will show your readers a photograph of the Peak Club so that we can compare it with her other buildings.

Betty Hoag McGlynn
Carmel-by-the-Sea, California

In the January issue you featured a villa designed for Alessandra and Stefano Alessi on Lake Maggiore by Aldo Rossi (Architecture). On page 119 it states that the columns shown on the opposite page are hexagonal in shape when they are actually octagonal (eight sides, not six). It can be proven by looking at page 125, where one can see the hidden side of the columns.

Ramon Ortiz
Bronx, New York

Regarding the letter by Lou Bank of West Linn, Oregon, in the January issue of your magazine about "Thailand's Regent Chiang Mai," September 1995: By all means, let us be politically correct and not print articles on projects in countries with social problems. In this vein, I insist that *Architectural Digest* stop publishing stories about any designs in Oregon. After all, a state where a lesbian couple is murdered is not fit to receive any publicity for positive, artistic activities.

Manfred Groth
San Antonio, Texas

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Paul Gauguin, *Nature morte à "L'Espérance"*, signed and dated bottom right 'Paul Gauguin 1901', oil on canvas, 26 x 30 1/4 in. (66 x 76.9 cm.) Painted in Tahiti, 1901. Estimate: $7,000,000-10,000,000.

An early Louis XV ormolu-mounted and tortoiseshell-veneered commode, circa 1735, attributed to the Maître aux Pagodes. Estimate: $1,000,000-1,500,000.

A pair of Sancai-glazed Pottery Figures of Officials, Tang Dynasty. Estimate: $30,000-50,000. To be offered in September, 1996.

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Edgar Degas (1834-1917), *Femme au tub*, stamped with signature bottom left 'Degas' (Lugt 658), pastel on paper attached at the edges on paper, 30 x 34 in. (76.2 x 86.4 cm.). Drawn in 1884. Estimate: $6,000,000-8,000,000.

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KENNETH HOLAND

Next month's issue is devoted to the American country house, which continues to evolve in surprising new ways. In upstate New York, for example, architect Peter Gluck has grafted a lyrical sequence of contemporary spaces onto an eighteenth-century farmhouse. Elsewhere in New York, Allan Shope of Shope Reno Wharton built a one-room forest retreat for his family that brings to mind an Arts and Crafts pavilion. In Michigan, Margaret McCurry designed a pristine clapboard house whose traditional elements have been organized with a modernist's eye. And in Louisiana, Christopher Coe created a dramatic waterfront residence stripped of southern conventions. We also visit singer, songwriter and novelist Jimmy Buffett on Long Island, collector Eugene Thaw in Santa Fe and an entire architect-designed town in Montana. So if you thought you'd seen American country, think again. It's changing before your eyes.

Paige Rense *Editor-in-Chief*

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CARTER RATCLIFF, a contributing editor for *Art in America*, is on the editorial board of *Sculpture*. He is the author of *John Singer Sargent* and *Andy Warhol*. His latest book, *The Fate of a Gesture: Jackson Pollock and Postwar American Art*, will be published in the fall by Farrar, Straus & Giroux.

CHRISTOPHER LITTLE

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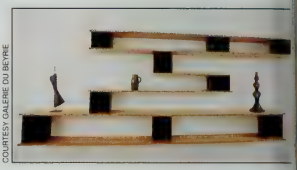
Modern Is as Modern Was

"We're at the moment of rediscovering **Charlotte Perriand**," says Jeffrey Bilhuber, who just bought a set of her signature oak-and-rush chairs for clients. "Her furniture is sublimely simple, streamlined and takes magnificently to the latter part of the 20th century." While Perriand, still designing at the age of 92, is unknown to all but a small group of people in the design world, her modernist furniture is becoming more sought after.

Paris dealers **Stephane** and **Catherine de Beyrie** are replenishing their normally abundant stock of Perriand (while at the same time moving into a 1950 house outside Paris, from where they'll be dealing privately). Cristina Grajales at Anthony DeLorenzo's **1950** gallery regularly watches groups of Perriand furniture leave the showroom floor at one time. "She's a very intelligent designer, and her pieces are very practical," says Grajales.

The main influence on Perriand's life and work was Le Corbusier. After creating the Bar sous le Toit chrome-and-aluminum furniture in 1927, Perriand designed a series of tables, chairs, stools and sofas with Le Corbusier and Pierre Jeanneret known as Equipement Interieur de l'Habitation, which is still made by Cassena in Italy. **Galerie François Laffanour-Downtown** in Paris has a pair of armchairs made in 1935 and exhibited at the International Exposition in Brussels. Perriand worked in Le Corbusier's studio for a decade, then went to Japan and Vietnam. Back in Paris by the early 1950s, she created streamlined, modular bookcases as well as free-form low tables and divans, sometimes in collaboration with Jean Prouvé.

COURTESY JOUSSE SEGUIN


COURTESY GALERIE DU BEYRIE

Charlotte Perriand's bookcase for the Maison du Mexique (left) at Jousse Seguin; shelves designed in collaboration with Jean Prouvé (above) at Galerie du Beyrie

COURTESY PERRIAND-SERRAND

Perriand with Le Corbusier in 1929 at Bar sous le Toit (above)

Patrick Marchand of **Mobilier** in New York has a variety of later Perriand pieces: postwar chairs and stools she designed for a ski resort in the Alps, an asymmetrical credenza. Philippe Jousse and Patrick Seguin of **Galerie Jousse Seguin** in Paris have several 1950s bookcases, one from Paris University's Maison du Mexique (another is at 1950), a free-form dining table and a prototype cabinet made in 1944–45. Catherine and Stephane de Beyrie, 39-75-74-94. Galerie Jousse Seguin, 5 rue des Taillandiers, 75011 Paris; 47-00-32-35. Galerie François Laffanour-Downtown, 33 rue de Seine, 75006 Paris; 46-33-82-41. Mobilier, 180 Franklin St., New York 10013; 212-334-6197. 1950, 440 Lafayette St., New York 10003; 212-995-1950.

GEORGE HOLZ

A 1946 desk at 1950

continued on page 24

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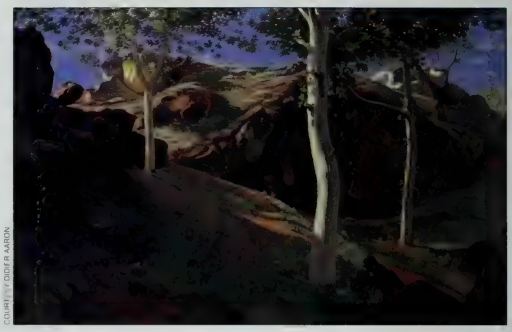
The New York gallery of antiques dealer Didier Aaron has an exhibition between May 8 and May 24 of 50 French landscape paintings dating from 1750 to the late 19th century titled "**Neoclassical and En Plein Air Landscapes.**" One inspiration for the show, which was mounted by London dealer John Lishawa and the Paris Galerie de la Scala, is a major exhibition commemorating the bicentennial of the birth of Jean-Baptiste-Camille Corot that is at the Grand Palais in Paris and opens at New York's Metropolitan Museum of Art on October 22. The earlier artists drew on the formalism of the Neoclassical tradition in painting, and they had a major influence on Corot, who helped to free landscape painting from that tradition with a more spontaneous atmospheric perspective. Among the artists represented in the show are Jean-Victor Bertin, Gustave Doré and Edgar Degas, as well as Achille-Etna Michallon, who was a teacher of Corot's and whose ca. 1820 painting *The Chestnut Grove* depicted a subject also painted by Corot. Didier Aaron, 32 E. 67th St., New York 10021; 212-988-5248.



COURTESY DIDIER AARON

COURTESY DIDIER AARON

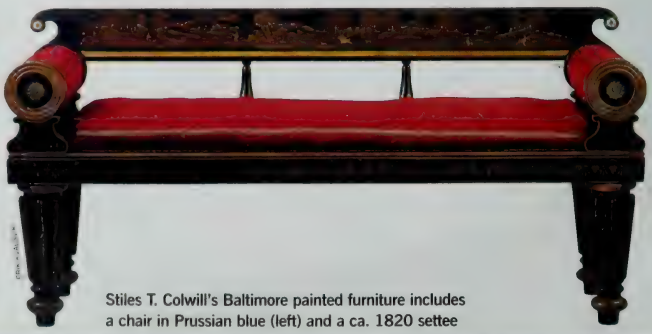
The Chestnut Grove, ca. 1820, by Achille-Etna Michallon (above); Prosper de Fontainieu's *View of a Town in Italy*, ca. 1805 (right)

Baltimore's Painted Phases

In the first half of the 19th century some of the most elegant and distinctive furniture made in America was created in Baltimore, principally by two brothers named John and Hugh Finlay. **Baltimore painted furniture**, a variation of Empire, got its start with a set of furniture designed by Benjamin H. Latrobe, the architect who introduced Greek forms into American architecture and aesthetics. Latrobe designed the Roman Catholic Cathedral in Baltimore and redesigned the Capitol in Washington after the British burned it in 1814. Latrobe's furniture—36 chairs, two sofas and four settees—was created for Dolley Madison's White House and executed by the Finlay brothers.

Baltimore antiques dealer **Stiles T. Colwill** is an expert on the subject and has several pieces in his inventory, including a chair with a raked wheelback taken from the form of an ancient Roman folding chair painted in Prussian blue with gilt decorations. This chair is one of only six known to survive, two of which are at Colonial Williamsburg. New York dealer **Carswell Rush Berlin** has various pieces, including a pair of Greek klismos–style chairs painted to simulate rosewood. New York dealers **Thomas K. Woodard** and **Israel Sack** also have pieces of Baltimore painted furniture occasionally. Stiles T. Colwill, Halcyon Farm, 11245 Greenspring Ave., Lutherville, MD 21093; 410-828-7805. Carswell Rush Berlin, by appointment only, 212-721-0330. Woodard & Greenstein, 506 E. 74th St., New York 10021; 212-988-2906. Israel Sack, 730 Fifth Ave., New York 10019; 212-399-6562.

ERIK KVALSVIK



ERIK KVALSVIK

Stiles T. Colwill's Baltimore painted furniture includes a chair in Prussian blue (left) and a ca. 1820 settee

continued on page 26

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INSIDE THE DESIGN WORLD

CHRISTIAN BERTHOLD/COURTESY BELGIAN TOURIST OFFICE

ANDREW LAWSON

Victor Horta's van Eetvelde house (above); Ashtree Cottage in Wiltshire (left)

The Grand Tour

San Francisco antiques dealer **Ed Hardy**'s next destination for the study tours he recently launched is a 12-day excursion to Belgium, May 16–28. Helping plan the trip is Ugo Sap, a Belgian-born architect based in San Francisco, who has asked friends to open their private houses. Included in the itinerary is the Edmond van Eetvelde house in Brussels, commissioned in 1896 from Art Nouveau architect Victor Horta, and 'T Kasteel van Ardooie. Ed Hardy Historical Studies, 188 Henry Adams St., San Francisco, CA 94103; 415-626-6300.

English garden designer **Rose Parker Bowles** became a tour guide when seven women from Baltimore asked if she would show them some private English gardens. That was two years ago, and among the gardens visited were Ashtree Cottage in Wiltshire and Alderley Grange, Gloucestershire. Rose, newly married to Andrew Parker Bowles, takes a maximum of seven people and is planning one more five-day tour ("Garden design is my main occupation") in the north of England late in the summer. Rose Parker Bowles, 1666-824301 (fax).

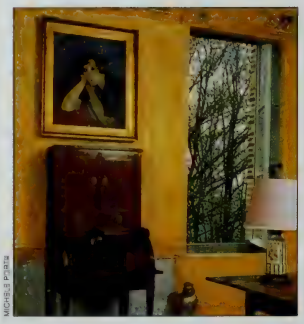
The **American Friends of the Georgian Group** is off to the lowlands of Scotland May 13–18 for a tour of stately homes hosted by their owners. William Adam's designs will be viewed during visits to Arniston House in Edinburgh and Mellerstain. Then on to view Kinross House, the family seat of architect Sir William Bruce. For information, contact Sue, Lady Bradbury, American Friends of the Georgian Group, 212-861-3990.

The Compleat Morris

COURTESY RICHARD DENNIS GALLERY

On the occasion of **William Morris**'s centenary, the **Victoria and Albert** is presenting the most comprehensive exhibition ever on the designer May 9–Sept 1. Coinciding with the exhibit is a show of Morris tiles (left) at the **Richard Dennis Gallery**. **Liberty** is holding its annual basement sale of Arts and Crafts antiques May 17–June 18 and will have a room of Morris-inspired textiles and furniture. And the **William Morris Society** has a listing of the many events occurring during the year. Victoria and Albert; 171-938-8333. Richard Dennis Gallery, 144 Kensington Church St., London W8 4BN; 171-727-2061. Liberty, 220 Regent St., London W1R 6AH; 171-734-1234. William Morris Society, 181-741-3735.

Colette's Castle



MICHELE D'ORTIA

COURTESY ANNE DE JOUVENEL

Colette's bedroom (left); the writer in 1907 (above)

A 17th-century castle in the small town of Saint-Sauveur-en-Puisaye in Burgundy, which figured in much of Colette's writing, was renovated and opened last year as the **Musée Colette**. Creating the museum was quite a feat. The family's bequest amounted to 12 pieces of furniture, two dozen objects and 100 books. Conceptual artist Hélène Mugot, who knew Colette, managed to make that collection fill the castle. A photo of the skies over Puisaye is projected onto the floor, a reference to the fact that no matter where Colette lived, she never forgot the town. In the salon and bedroom, Colette's objects were placed exactly as they were in her apartment in the Palais-Royal. Musée Colette, Château, 89520 Saint-Sauveur-en-Puisaye; 86-45-61-95.

continued on page 30

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COURTESY MODERNE

A 20th-Century Craftsman

Most people haven't heard of the eminent 20th-century American woodworker **Wharton Esherick**, because his furniture until recently was still in the residences of the patrons who bought it from him in the 1930s through the 1960s. Since his death in 1970, several of his key patron-collectors also have died or have moved to smaller residences, leaving their furnishings to children and grandchildren, who are offering pieces for sale through **Moderne**, the Philadelphia gallery of 20th-century design. From May 3 to July 20, Moderne is mounting an exhibition of Esherick's one-of-a-kind furniture, light fixtures, household utensils, sculpture, architectural elements, paintings and woodcut prints, most of them from the original owners. "Esherick provides the bridge between the Arts and Crafts Movement and modern art furniture," says Esherick expert Robert Edwards, who helped patrons build their collections over the years and has collaborated with Moderne owner Robert Aibel on the show.

Esherick studied industrial and fine arts, and his first job was as a newspaper illustrator. His woodcut illustrations appeared in a number of magazines, including *Vanity Fair*, and led to his sculpting in wood. By the 1930s he was concentrating on furniture, sculpture, interiors and utilitarian objects. He didn't care to market his furniture commercially, relying instead on commissions from a small group of Philadelphia-area patrons who became his friends. Most of the pieces in the exhibition are from the 1950s and '60s, when Esherick evolved from the cubist shapes of his earlier work to flowing pieces. The centerpieces of the show are the asymmetrical hickory table and four rawhide-upholstered chairs that Esherick created for the 1939 New York World's Fair. Other examples of his work are a large oak archway and part of the library, with sofa and fall-front desk, from the Philadelphia house of Judge Curtis and Nellie Lee Bok, his famous three-legged stool and woodcut prints. Moderne Gallery, 111 N. Third St., Philadelphia, PA 19106; 215-923-8536.

COURTESY MODERNE

Esherick's ca. 1953 pine bench (above); table and chairs for the 1939 World's Fair

Designed for Reading

Santa Barbara Architecture, out of print for 15 years, has been reissued and updated (Capra Press; $89.95) . . . ***Tadao Ando: The Colors of Light*** (Phaidon/Chronicle; $185) represents an eight-year collaboration between the Japanese architect and photographer Richard Pare . . . Photographer Steven Brooke's images of the timeless city are seen in ***Views of Rome*** (Rizzoli International; $60) . . . ***An Architectural Life: The Memoirs of Charles W. Moore*** (Bulfinch Press; $45) combines the late architect's memoirs with supplemental material added by Kevin P. Keim . . . ***Charles Rennie Mackintosh*** (Abbeville Press; $60), edited by Wendy Kaplan, accompanies a traveling exhibition of the Scottish designer's work that starts this month in Glasgow . . . ***Peggy Guggenheim: A Collector's Album*** (Flammarion; $45) traces the life of the influential modern art collector . . . ***The Houses of St. Augustine*** (Pineapple Press; $27.95) surveys the architecture of the oldest continuously settled community in the U.S.

Garden Backbones

IAN CAMPBELL

Architecture is important to the garden—the flowers are the fluff," says **Brian Foster**, whose garden antiques business in Philadelphia has branched out to garden architecture. "What was missing in gardens was the bones—the backdrop, trellises." Foster's forte is rose arbors—he created one for Winterthur's exhibit at the Philadelphia Flower Show—and he makes cedar and iron gates. A popular item in his catalogue is the *tuteur*, a pyramid to train climbing roses. Brian Foster's Garden Architecture, 719 S. 17th St., Philadelphia, PA 19146; 215-545-5442. □

IAN CAMPBELL

Brian Foster's garden antiques (top) and rose trellises

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AD TRAVELS: HOMES AWAY FROM HOME

ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES

Text by Jesse Kornbluth Photography by Daniel H. Minassian

For travelers looking to explore the countryside of France or Italy, Homes Away offers 34 private residences for rent. LEFT: The Relais de Tarascon, an 18th-century hunting lodge in Provence, is a base for visiting Arles and St.-Rémy. ABOVE: "Local hosts" Jennifer Hastings and Kevan Kristjanson provide assistance and advice to guests.

I was once married to a wealthy woman whose even wealthier family owned a house in Provence. It was quite the grand retreat, set in a field of manicured lavender and tended by a gifted staff, but I loved it for two nonmaterialistic reasons. One was access to slices of Provençal life that tourists never saw—like the country restaurant at the end of a dirt road that my mother-in-law's hairdresser told her about, the Christmas Eve service at the gardener's church and the vineyard where the caretaker bought his wine. The other was privacy, for after those great jaunts, it was heaven to unlock the door of a single-family home and step into its nurturing tranquillity.

That marriage ended more than a decade ago, and with it, travel on the Forbes 400 scale. I have returned often to Europe, staying sometimes in hotels, sometimes at the homes of friends and once, for several delightful weeks, in half of a sixteenth-century farmhouse near Florence. But although there were often Porthault or Pratesi sheets on the bed and a cook in residence, I never had the same sense of stepping effortlessly into the real rhythm of a place or slipping quietly into anonymous domesticity.

And then—call it luck, call it karma—I had the chance not only to test-drive a house just down the road from my former home-by-marriage in Provence but to go on to one in Périgord and a third near Todi, Italy. In all three I found the signatures of high-end travel: comfort, convenience, serenity. And in each case I experienced an almost palpable sense of surprise that the owners would, however temporarily, give up those ineffable luxuries.

In the off-season, these houses are the cherished retreats of very privileged French and Italian families. Three years ago, however, biking-and-walking specialist Butterfield &

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ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES
continued from page 34

Robinson decided to branch out into top-quality residences that are bases for hikes and bikes and launched Homes Away. (Homes Away is now under new auspices: its own.) "We looked for houses that had character, good baths and big hot-water tanks," explains Peter Stock, who continues as director of the Homes Away program. "We had to look at twenty to thirty houses in France and Italy to find one that was right." And selecting a house was just the first hurdle: "The owners were often disinclined to rent to us, so we resorted to an age-old solution—we offered them a fortune to leave."

The owners of thirty-four residences in France and Italy succumbed to Stock's charm and checkbook. As a rule, they turn these houses over intact, with the good silver in the cupboard. And then Homes Away really goes to work, in the form of an intensely researched twenty- to forty-page briefing book about each house and an English-speaking "local host" who is eager to make guests feel like residents.

ABOVE: Provençal pottery and a painting of the house decorate the kitchen hearth. LEFT: Guests eat their meals in the dining room, which opens to the garden and pool. The chairs were made in Vallabregues; chandelier is 19th-century Venetian.

BELOW: Antique doors and stone from the quarries of Les Baux highlight the master bedroom. On the bed is a fabric by the Provençal firm Les Olivades. There are five other bedrooms in the house, in addition to a private attic apartment.

We began our trip at the Relais de Tarascon, a chip shot from my old haunts. Built at the end of the seventeenth century as a hunting lodge for some Provençal lords, this three-story, seven-bedroom stone house features a vast lawn and a well-planted garden. The current owners have respected the venerable structure and made only appropriate renovations: a new wing, a swimming pool and a modernized kitchen and baths. For decoration, they have happily opted for local art and framed correspondence between one of their ancestors and the Provençal poet Frédéric Mistral.

Given my familiarity with the region, I read the briefing book more critically than a first-time visitor might—and am delighted to report that it is as tart as it is accurate. "Noves, Orgon, St. Andiol: three towns to skip!" it sug-

continued on page 38

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ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES
continued from page 36

In the Dordogne, travelers can stay at the Château du Treuil. The front façade dates from 1793; during the French Revolution the château was used as a center for tax collecting. It has since been renovated by architect Jean-Marie Lardet.

gests. The proprietor of Mas de la Dame makes excellent wines, the guide acknowledges, but offers "not as warm a welcome as one might hope." It was hard with just a week to tour the region, sample the restaurants (although the list was nicely edited, I note happily that the country restaurant at the end of a dirt road remains my secret) and still luxuriate in the house. But then, the guide had warned us: "So much wine, so little time."

The Provençals, though perhaps as sly as some of the characters in Peter Mayle's books, do generally seem to be as sunny as their weather; when we moved on to the forests of the Dordogne, we expected the residents to be a bit chillier. This wasn't a personal quirk: In the Middle Ages, Augustinian monks went there to withdraw and meditate. And so we were very pleasantly surprised by the Château du Treuil, near the tiny village of Journiac.

The château is a three-story structure of golden stone, on top of a hill at the end of a long drive; though you look out at forests, you're not cloistered. And the local host, Dominique Poisson, couldn't be heartier. A large, bluff man on the Depardieu model, Poisson once trained chefs for Saddam Hussein; although he has surely told his stories many times before, it's easy to fall under his spell. Or was it that he welcomed us to the château holding a bottle of Salanoix, the region's faintly medicinal walnut aperitif?

Whatever the inspiration, we quickly regarded Poisson as a long-lost member of the family and included him in several of our expeditions. A good thing. He not only acquired tickets for the sometimes hard-to-reserve trips to prehistoric caves but was an invaluable subterranean translator. Another day he took us to a foie gras farm, where we watched a worker machine-feed a goose before tenderly massaging its throat, and to a walnut oil factory that's been run by one clan for more than two centuries. True, we could have found these places on our own, but we might have missed the fine points of what we were experiencing.

The Restaurant de la Poste, in St.-Léon-sur-Vézère, for example, is a picture-postcard restaurant in a picture-post-

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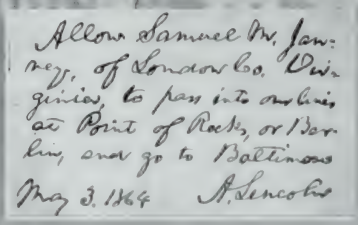
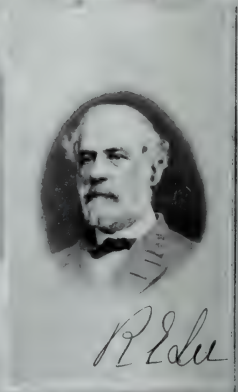


ABRAHAM LINCOLN



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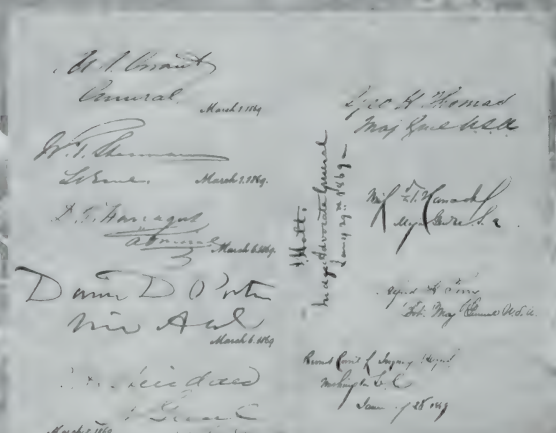

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ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES
continued from page 38

LEFT: For guests who choose to eat indoors, there is a beamed dining room warmed by a fireplace. The buffet at right is Louis-Philippe. BELOW: Crisp fabrics offset dark woodwork in the master bedroom, which contains a Louis XVI painted bergère, right.

card village. Poisson, who has known the owner for forty-five years, knew exactly what to order: salad with a dressing made from freshly pressed oils, omelettes filled with locally gathered truffles and a bottle of Buzet. The simplest meal on the menu and, as a result, one we might have overlooked. In fact, it was exquisite fare and a spur to more intimate conversation.

"How do you feel about your new prime minister?" we asked.

"Don't care," Poisson said, reaching for more wine.

"How about local politics?"

"Don't care," he repeated. "Politics are for the rich."

BELOW: Le Treuil's current owners have added a pool with a summer kitchen and eating area but placed it away from the château to preserve its historic feel. Nearby are the Lascaux caves and Sarlat.

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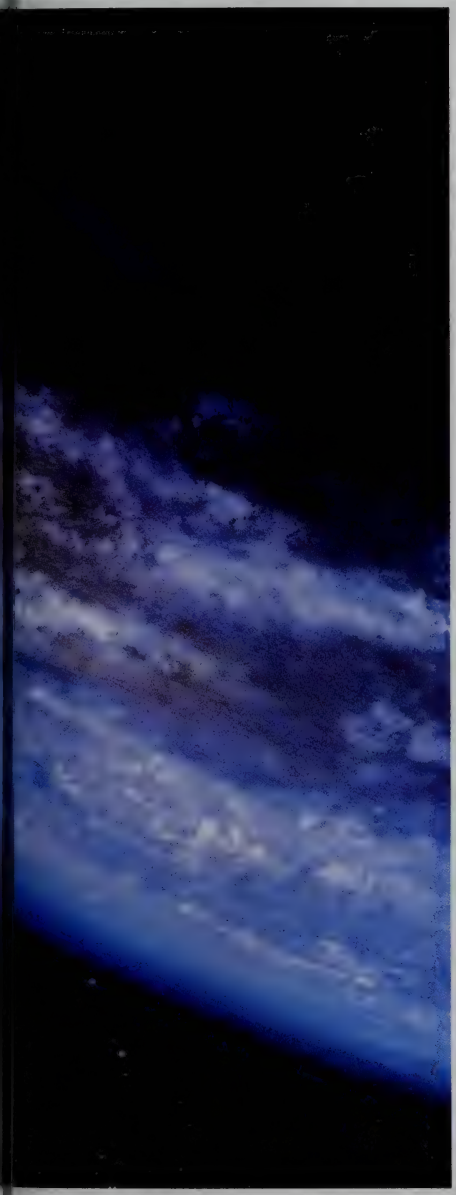

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ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES
continued from page 42

ABOVE: In central Italy, near Todi, is Monte Calvo, a restored farmhouse that can accommodate ten guests on a 135-acre estate. LEFT: Writer Jesse Kornbluth takes a break from touring the Umbrian countryside with his wife, Annette Tapert, and her children, Georgia and Nicholas.

"This food is pretty rich," the female of the group noted.

"You mean cholesterol. That's all the Californians care about. I tell them foie gras and goose fat are good for cholesterol."

We laughed heartily and wantonly. After lunch, we knew, there was the town's twelfth-century church to explore. And the promise of sun on our backs as we strolled along the river. Time had slowed; we felt the peace that travel promises and rarely delivers. Poisson sealed this almost spiritual well-being by upending the empty wine bottle and counting the drops as they fell onto a plate. "The number tells you how long until you get married or how many children you'll have," he explained.

"Or how long it will take us to get back to the house and take a nap," a sated traveler said.

We had suddenly seen the Big Picture: It was absurd to stay in a house this lovely and not spend more time there, just reading and listening to the CD of the Bencini "Vespers" we had bought in Paris and, if truth be told, goofing off. So our priorities changed, and with them, the rhythm of our days. For the rest of the week we made smaller expeditions—mostly to buy the *Trib* and the makings of lunch in town—before hurrying home to indulge ourselves with wine at lunch, long-postponed books by the pool and late-afternoon walks across hills where the hay had been trussed like giant rolls of shredded wheat. We had crossed a line: The château was now "ours."

On our last day in the Dordogne we were ready for a profound experience—and in a rented canoe, we got it. Carried by the current from La Roque-Gageac, we could see only placid water, ancient cliffs, a perfect sky and, as the river curved, far ahead, a château and a church. We might have been in the fourteenth century; there was not a single trace of the world we know. It was a blessing to be able to return to a house that also promotes time travel.

Magazines devoted to travel often run photographs of the view from exalted locations. That's the kind of view

continued on page 50

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ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES
continued from page 46

we had from the lawn at Monte Calvo, our last destination, a six-bedroom, three-bath farmhouse in Italy. One hill away was the walled city of Todi. Below were working farms and the Tiber River. Across the valley were gentle slopes planted centuries ago, with cypress trees bisecting countryside that is a study in shades of green. On moonlit nights, puffs of silver clouds hovered over the lawn, with croaking frogs for music and lightning bugs performing special effects.

And there, in the living room, was a constant rebuke: the

ABOVE LEFT: Lithographs and a painting by Roberto Caracciolo, the son of the owners, are displayed in the living room. Books in English, Italian, French and Russian line the shelves. Sisal rugs cover the terra-cotta floors. ABOVE RIGHT: Indian fabrics and a 19th-century bed occupy one of the six bedrooms.

BELOW: The master bedroom terrace looks over the Tiber River Valley. Peter Stock, director of Homes Away, explains how residences are chosen: "They need to have character as well as location. Most rental houses have been stripped of everything of value. Our houses have been decorated for their owners."

continued on page 52

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ENJOYING FRANCE AND ITALY IN PRIVATE RESIDENCES
continued from page 50

Homes Away brochure of Umbria's greatest hits. We sighed whenever we strolled past it, for this Italian stage set presented us with our greatest conflict of the trip. On one hand, there was the lure of Umbria, a region that's too often overlooked by travelers besotted by Tuscany. On the other was the comfort of the large, informal villa, with its whitewashed walls, its tile floors, an irresistible terrace off the second-story master bedroom and a Ping-Pong table in the entrance hall.

And then there was the dining conflict. In France it's difficult to get an in-house cook; at Monte Calvo, a cook was happy to come in for thirteen thousand lire (eight dollars) an hour. If we went out to Cibocchi, a décor-free restaurant with fluorescent light and a waiter who seems to pay no attention to your wishes, we could try to come to terms with absurdly low-priced platters of pizza, pork slices and sage leaves, ravioli and salad. Or we could stay at home and drift onto the terrace for the evening's first glass of Pinot Grigio while the cook roasted chicken over a wood fire. Not for nothing, we realized, is Monte Calvo rented for a minimum of two weeks.

But even with less time, the house was such a powerful centering force that we were far from purposeful. That is, between visits to churches and the obligatory stops at pottery shops, we sat in the Todi piazza mindlessly slurping spaghetti-flavored ices. We spent an entire afternoon "harvesting" buckets of cherries from the orchard of an abandoned farm. We took long walks through fields planted with tobacco and poppies, and, despite the hills, ventured off on the custom-size bicycles that Homes Away was so eager for us to rent. And we read slowly and carefully, as we almost never get to do at home.

Because the house was so vivid, our expeditions were fewer and, as a result, also more vivid. It's wonderful to drop in at a restaurant for lunch when it's not one in an endless series—and then to discover, as we did at the Antica Trattoria dell'Orso in Orvieto, that although the owner had a face like a Roman coin, he had also sold shoes in New Jersey and cooked for Valentino in his tiny New York flat. The designer was no fool; Gabriele di Giandomenico can cook. It was there, in fact, that lunch ended with one of our number delightedly, if pretentiously, intoning, "Truffles are the foie gras of Italy."

But we could never get too pretentious, for every other day found us in the local grocery, where it was a short walk from the rack of bikini underwear to chickens still attached to the heads. Thanks to these chores, we never quite lost touch with reality. And so our complaints—the way, for example, the owner of the "big house" would let us receive faxes but not send them—seemed churlish, even at the time. We were lucky, and we knew it, and we knew that the houses we stayed in were a large part of our happiness.

"Travel is useful," Céline wrote. "It exercises the imagination." Travel on this scale—opulent and quotidian, elegant and informal—blends the real and the beyond-real into a heady, life-altering soup. Those who opt for a house from the Homes Away menu (or from one of a number of similar programs) can expect to return poorer in the financial sense. In every other way, a trip that grounds targeted sight-seeing and choice restaurant recommendations in daily living on a comfortable, though not excessive, scale is endlessly rewarding. □

We indulged ourselves with wine at lunch, books by the pool and late-afternoon walks.

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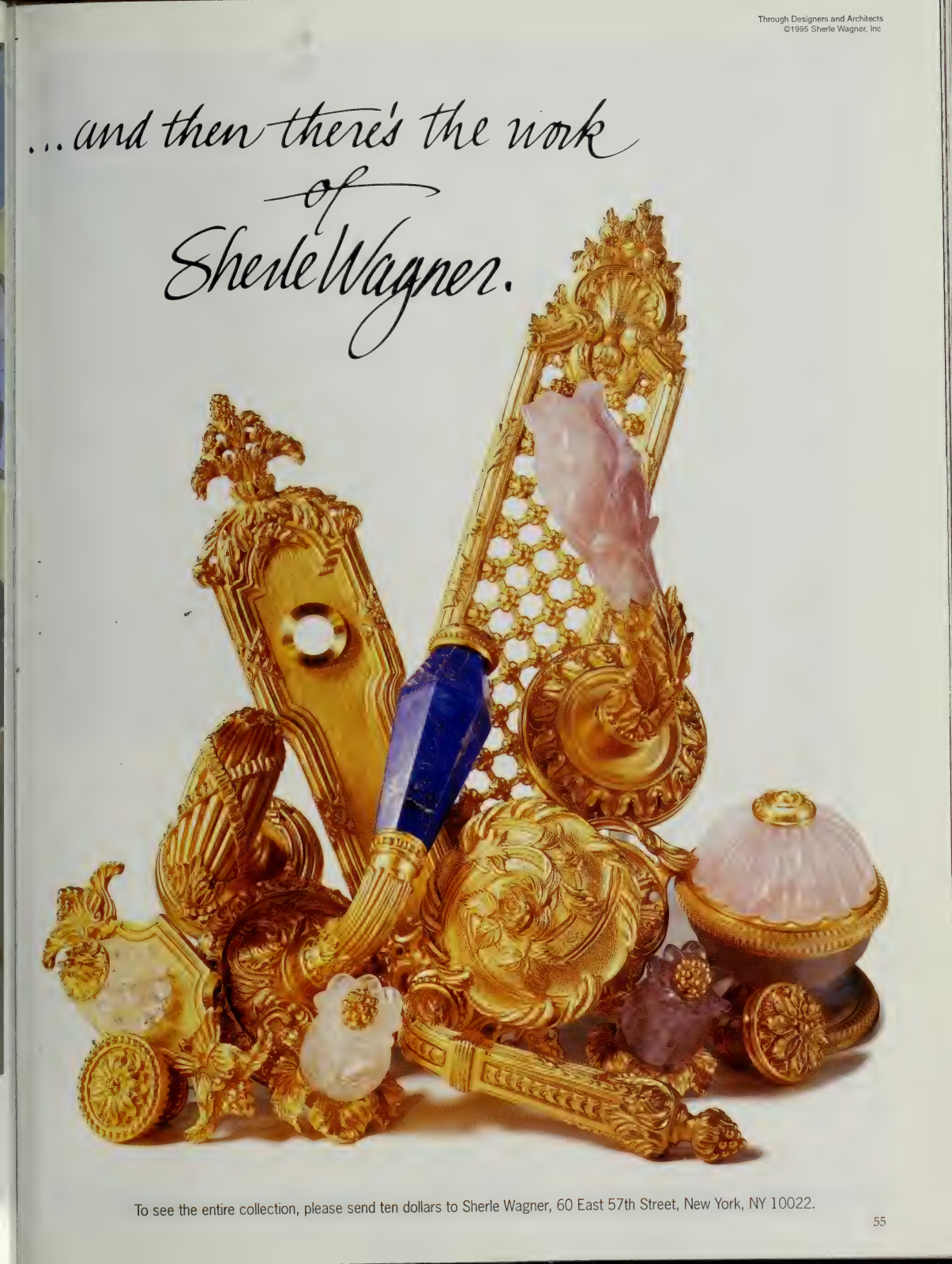

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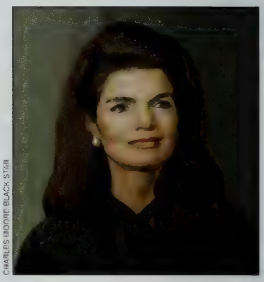

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The limousine slid into the driveway right on time. A moment later, Jacqueline Onassis was at my door, ringing the bell. Though we had never met face to face, dozens of chatty, rambling preparatory telephone calls had made this moment seem (almost) perfectly ordinary. Simply put, on this February day sixteen years ago, Jackie had come to see my house, have lunch and go shopping.

She had heard from her daughter that my husband and I lived in an old Connecticut farmhouse full of American country furniture (see *Architectural Digest*, June 1989).

"My mother would love this room," Caroline (whom we knew because she was the close friend of a close friend) had said over dinner one autumn weekend. "I wish she could see it. She's looking for this kind of stuff for the house she's building on the Vineyard."

Offhandedly, I had said that anybody interested in our furniture was welcome any time. Three days later, the possessor of that unmistakable voice introduced herself on the telephone as "Jacqueline Onassis—you know, Caroline's mother?"—and hesitantly asked if I would not only let her

JAMES R. MORSE

come see our house but also, if I had the time and inclination, guide her in finding some American country furniture for her new house on Martha's Vineyard.

The most interesting furniture in our house had come from one source—Horace Porter, an elderly antiques dealer in South Windsor, Connecticut, who has since died. My husband, Nicholas Fox Weber, introduced me to the pleasures of country primitive furniture. Nick already owned some beautiful tables and chairs and chests, and he took me to meet Mr. Porter not long after we met, knowing I'd be as charmed by the man as by his merchandise. Soon enough, Nick and I married and moved into an eighteenth-century farmhouse. Over time, much of our furniture—as well as my furniture education—was acquired in numerous encounters with Mr. Porter.

I'm not sure Horace Porter would have called himself a dealer. Over the years he told me many complex tales concerning fine pieces of furniture that had passed from his hands either directly or indirectly into such museum collections as Henry du Pont's Winterthur, Old Sturbridge Village, the Wallace Nutting Collection at the Wadsworth Atheneum in Hartford and the Mabel Brady Garvan Collection at the Yale University Art Gallery. Mr. Porter was what used to be known in the business as a "picker"—a dealer's dealer, a source.

He didn't buy very much from other dealers, though he sold to dozens, he explained to me. Traveling periodically through Vermont, Maine and New Hampshire, calling on well-cultivated contacts here and there, Mr. Porter could somehow always sniff out chairs and tables and blanket chests and dressers that hadn't left the rooms in which they had stood for decades or even centuries. Consequently, most of his ever-changing stock was fresh—on the market for the first time—and the prices were comparatively modest. The small red gambrel-roofed barn behind his house always brimmed with treasures that he had obtained from old farms and homesteads all over the most remote parts of New England.

In thinking about Jackie's requirements, I had considered taking her to several of the superb dealers in Southbury, Connecticut, or had thought, alternatively, that we might head up Route 7 toward the Massachusetts border, another golden stretch of antiques country. But I was concerned

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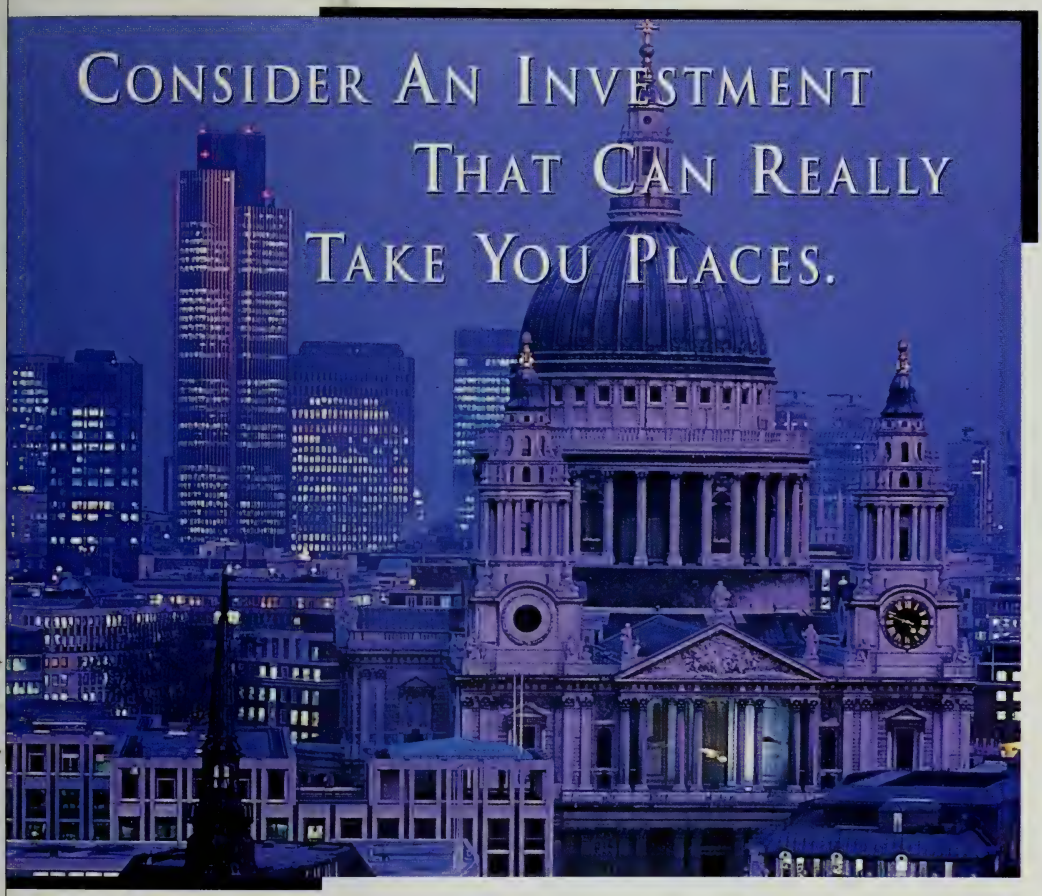

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HUNTING FOR AMERICAN COUNTRY FURNITURE IN CONNECTICUT
continued from page 56

that the logistics of visiting a series of dealers could be awkward and that we would create too much of a stir. Further, I wasn't certain we would find enough of what we were looking for. Instead, in order to make the most of our time and to produce the sort of adventure I felt Jackie was seeking, I decided that our sole destination would be Horace Porter's barn.

After our quick and simple lunch (What do you serve when Jacqueline Onassis is coming for lunch? I gave her smoked Irish salmon on Nick's homemade Irish bread, which she had with several cups of black coffee), I took her on a tour of our house.

JOHN LEI

Jackie didn't have much experience with American primitive and country furniture, but she had a knack for asking good questions, and she seemed to delight in each new discovery.

"I only know about the fancy, formal kind of furniture," she told me as I pointed out the brilliant simplicity of a true six-board blanket chest. "This is so much more interesting!" She was extraordinarily observant as she quizzed me on why the top of a small painted-grain tea table was oval and not round (because with age, wood shrinks mostly in the grain interstices) and whether nails were used in the breadboard end on our two-board tavern table (no, it was entirely pegged with wood).

She sprawled on our hired-man's beds, testing them for comfort, sat in every Windsor chair, considering the different styles of stretchers and arms and legs, admired the ingenuity of the octagonal harvest table and peered inside the Federal cupboard to see the original blue paint that hadn't been worn or bleached by exposure.

As Jackie pronounced every other object "adorable," I began to sense that the only problem she was having with our house was that nothing was for sale, so we headed off to Mr. Porter's. On the drive to South Windsor we talked more about furniture—what to look for and what to look out for, how to tell if something was, in Mr. Porter's words, "not right" (one obvious hallmark of "not right" being a telltale odor of fresh varnish, another being the more subtle and not always undesirable issue of repaired, replaced or married elements).

In laughter-filled conversation on a wide variety of topics, Jackie demonstrated her talent for making other people feel witty and fascinating until we pulled into Mr. Porter's yard. (One of her many memorable remarks: "Women are always so much smarter than men, don't you think?")

I had not told Mr. Porter who was coming with me, just that I would be with a friend from New York and that it was very important that he be expecting us. His wife must have been astonished to look out her kitchen window just then, as we emerged from the limousine rather than my old Chevrolet Blazer. She came charging out the back door, untying her apron and throwing it into a bush, and as I moved to greet her, the dazzled Laura Porter, who had met me at least ten times, grabbed my hand and said fervently, to Jackie's amusement, "You must be Caroline!"

Mr. Porter kept his cool, though he grinned at me now and then through the rest of the afternoon, as he and I led Jackie to one terrific find after another. I had begun to develop a sense of her taste and rapidly found that I could anticipate her preferences, which leaned toward the heavier, European-inflected styles. She didn't like the extremely primitive or eccentric, or flamboyantly painted grain. She wanted unfragile things that could take hard use, as in her choice of braced bow-back Windsors for dining chairs rather than some more delicate Sheraton-style comb-backs. ("John *always* tips back in his chair," she said with a sigh.)

Up in his chair loft, Mr. Porter promised he could put together twelve bow-backs that would more or less match. We had found a set of six, plus three more strays, as well as any number of single side chairs: rush-seated corner chairs, painted thumb-backs, a couple of slatbacks, an arrow-back Windsor rocker and a painted early Hitchcock.

With any item in his inventory, Mr. Porter could state a price only after scrutinizing his own chalked hieroglyphics on the underside.

"Hmmn, let's see, I paid two-fifty for it, though I shouldn't have, so I have to get two-seventy," he would mutter about a blanket chest.

"Do you have any six-board chests?" Jackie asked him at one point, shooting me a knowing look. Impressed with her awareness of such things, Mr. Porter led us to a small red-painted beauty that had been hidden behind

Her total haul included chairs, tables, chests of drawers, chair-tables, a slant-top writing desk, footstools and other odds and ends.

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JACQUELINE ONASSIS
continued from page 58

a towering pile of lesser specimens.

Stopping occasionally to measure, scribble notes in a small Pierre Deux notebook and take photographs of pieces (at one oddly role-reversed point, she snapped several shots of Mr. Porter and me in the vicinity of two chair-tables she had selected), Jackie filled room after room of her Hugh Newell Jacobsen house on Gay Head with superb furniture. Her total haul, which ranged from all those chairs to a couple of hired-man beds, round and rectangular tables of various dimensions, several chests of drawers, the chair-tables, a slant-top writing desk, footstools and assorted other odds and ends, was to fill a good-size truck when Mr. and Mrs. Porter together drove it to the Vineyard a couple of months later.

As we prepared to leave, having made all financial and delivery arrangements as well as fond farewells (Mr. Porter insisted on thanking me with a small primitive footstool I had admired), I looked across the barnyard to the house next door. The neighbors kept chickens, and I usually bought wonderful fresh eggs from them whenever I called on Mr. Porter. The egg lady, as I thought of her, was standing in her doorway, holding a carton of eggs.

At first I thought they were for me, that she was anticipating our usual transaction. She waved at me tentatively, and I waved back, footstool tucked under my other arm. She pointed at the eggs, and I shrugged and shook my head to say that I couldn't take the time today. She pointed at the eggs again, and pointed silently at Jackie, who was now settling inside the limousine. I nodded an okay and got in myself, as the egg lady approached the car on Jackie's side, eggs first. Jackie rolled down her window, and the carton was offered to her with a murmured, "These are for you. President Kennedy was a great man." With gracious thanks suitably profuse for a dozen Fabergé eggs, Jackie accepted the gift, and we were on our way. □

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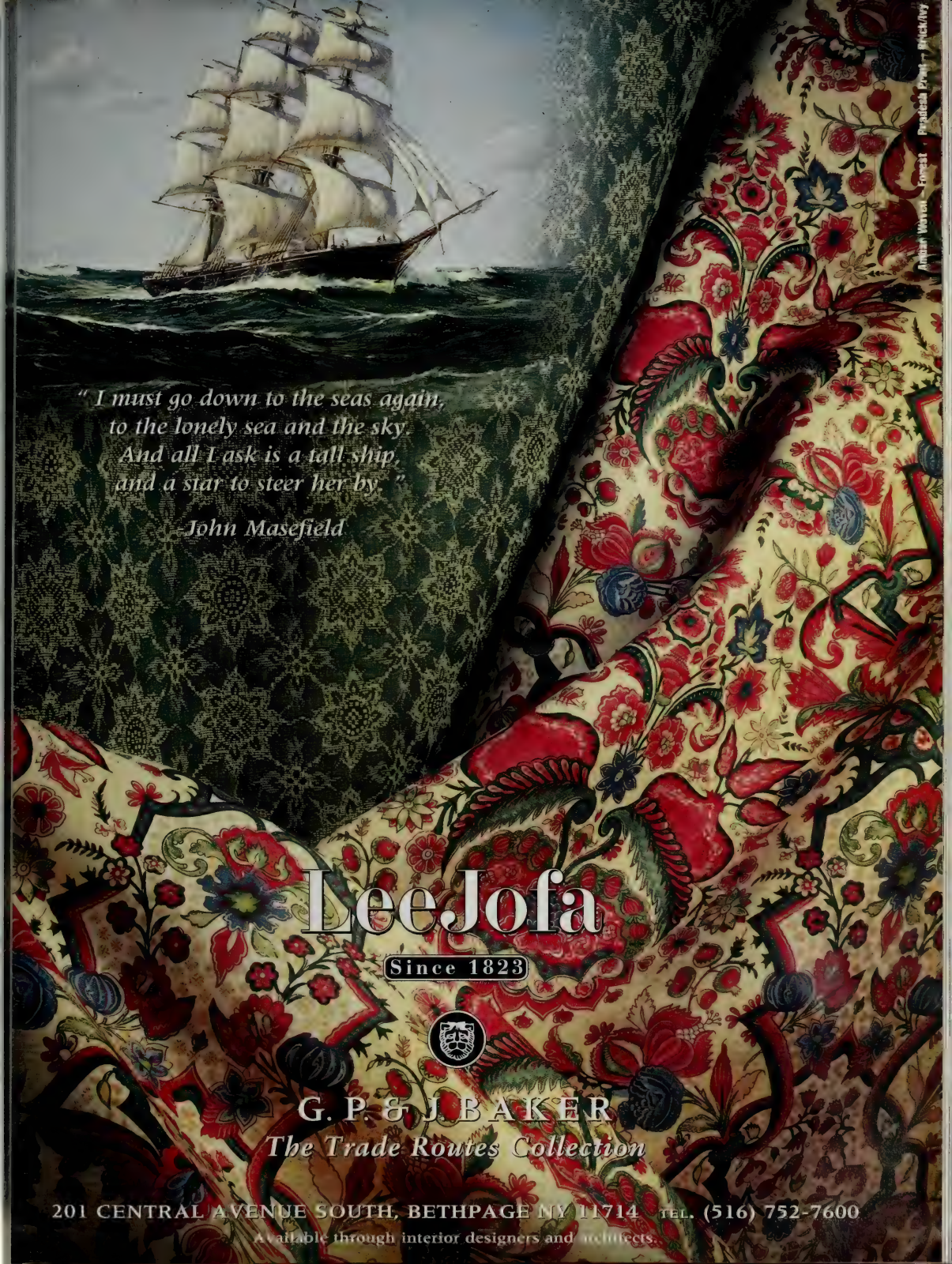
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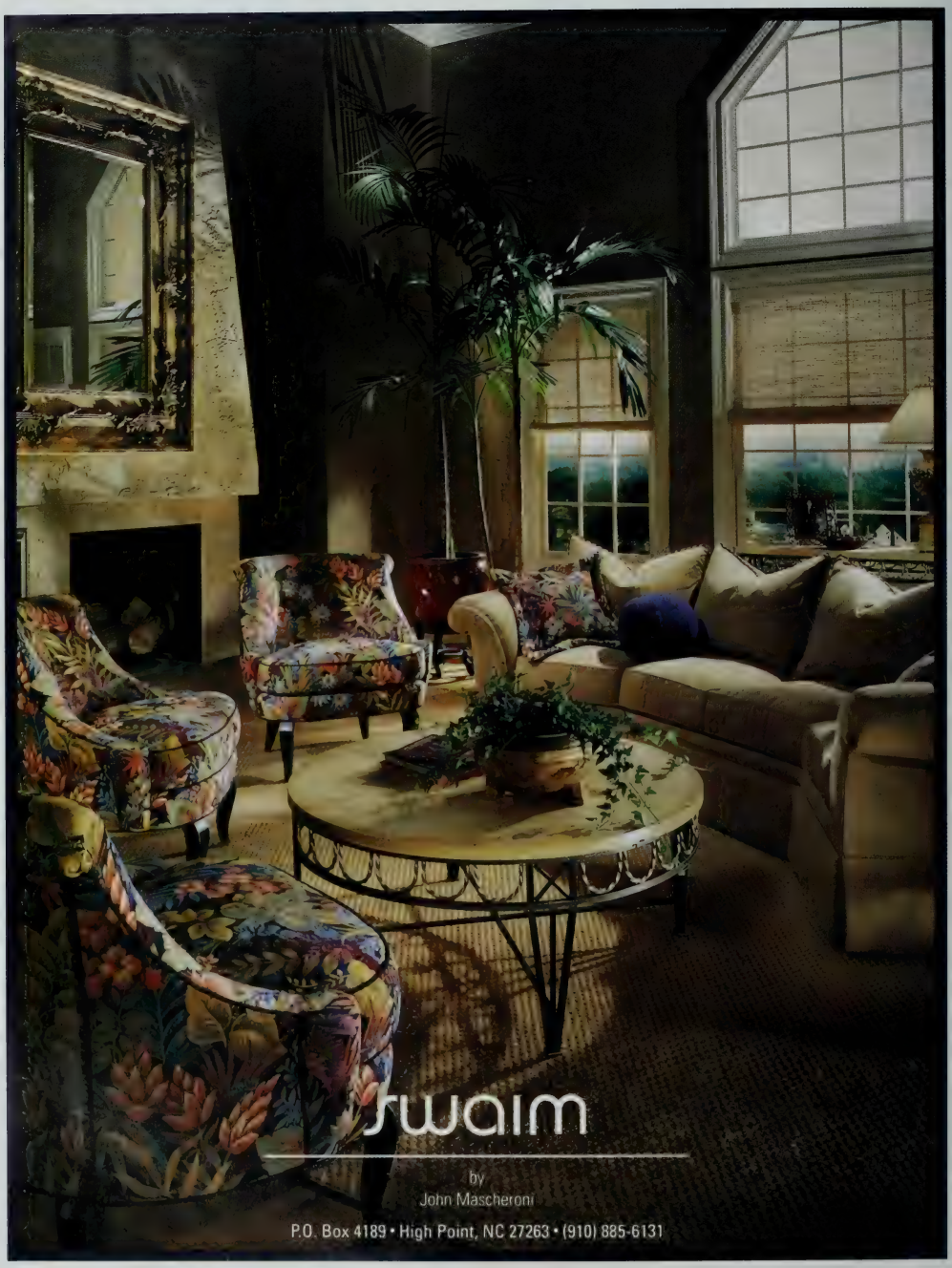

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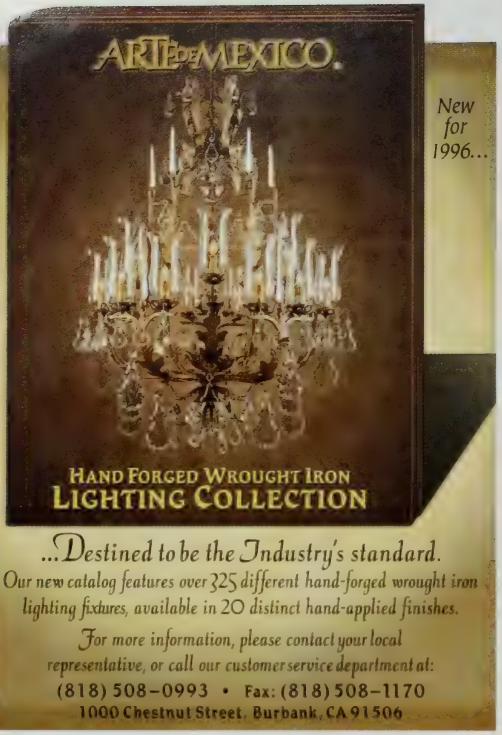

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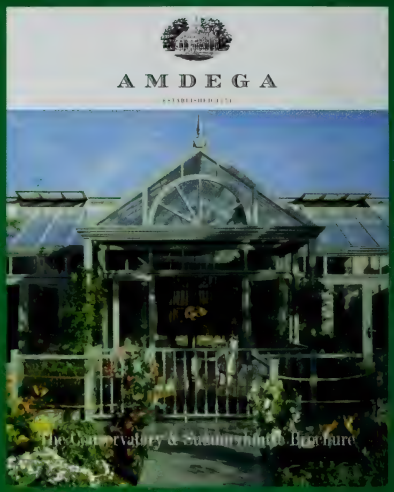

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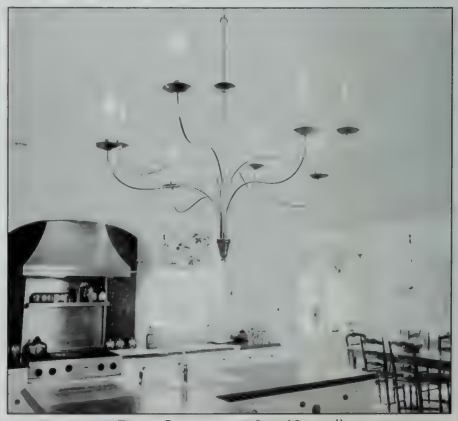

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Text by George Plumptre Photography by Stephen Markeson

Stowe is the most important eighteenth-century garden in Britain, its worldwide influence ranking with that of two gardens from different countries and periods—the Villa Lante in Italy and Versailles in France. Set in the countryside of Buckinghamshire, some fifty miles from London and twenty miles from Oxford, Stowe offers an unparalleled landscape of temples and monuments, each an architectural gem. The National Trust, owner of the garden since 1989, is currently carrying out one of the most ambitious and expensive programs of garden restoration ever undertaken in Britain, a program that began in 1990 and will continue beyond the end of the decade. It is the renovation of the buildings that will account for nearly all of the estimated $11.5 million total cost.

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ABOVE: An expert works on the temple's decorative elements. LEFT: A marble bust of Vespasian fills a niche. Discussing the structure's refurbishing are, from left, conservator Gligor Stefanovi, architect Peter Inskip and project architect Stephen Gee.

continued on page 70

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EPIC EFFORT TO SAVE A CELEBRATED LANDSCAPE
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One well-known contributor to Stowe's layout was Capability Brown, who was head gardener from 1741 to 1751. LEFT: Earl Temple began rebuilding the house in the 1770s. It became Stowe School in 1923.

BELOW: A craftsperson repairs a terracotta medallion created by James Lovell in the Temple of Concord and Victory, which is one in a series that commemorate England's triumphs in the Seven Years' War.

south. His eldest son, who became Viscount Cobham (1675–1749), brought about the most radical changes in the garden, which firmly established its reputation. His work was continued in grandiose style by his nephew, who became Earl Temple, and the final developments were completed by Temple's nephew, the marquess of Buckingham (1753–1813).

At each stage, what happened at Stowe was in the vanguard of changing taste and took place on an enormous scale, eventually covering some three hundred acres within the garden's boundary ha-ha (sunken fence), one of the earliest, and extending into the thousands of acres beyond, with tree planting and occasional buildings. Three villages—Stowe, Lamport and Boycott—were all swept away. The first designs were formal, carried out by Bridgeman and Vanbrugh between about 1714 and 1720, but they heralded the so-called natural landscape by being outward-looking, from garden to surrounding countryside.

The natural landscape truly arrived during the 1730s with William Kent's layout of the famed Elysian Fields in the east garden. His flowing lines spread through the Elysian Fields and beyond into Hawkwell Fields and the Grecian Valley. Many of the original formal features, such as Bridgeman's Octagon Lake, had their boundaries softened into curves. Immense grandeur followed during the mid-eighteenth century, with the creation of the south vista, which swept from the newly symmetrical façade of the main house through the center of the garden to the focal point of the Corinthian Arch on a distant hilltop.

In 1822 the family achieved their long-awaited prize when the mar-

Over time Stowe's grounds began to encompass more open vistas and small classical buildings, a revolutionary loosening up of 18th-century formality. BELOW: The Palladian Bridge spans Octagon Lake.

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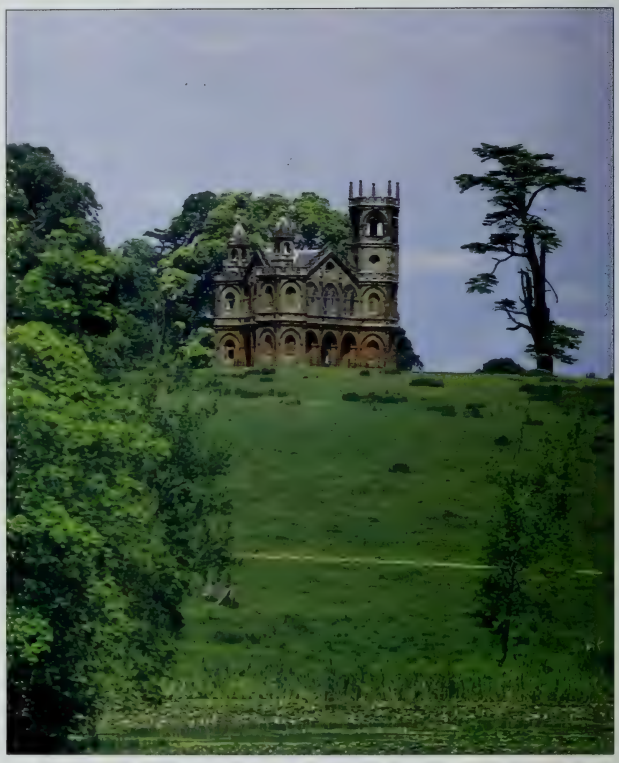
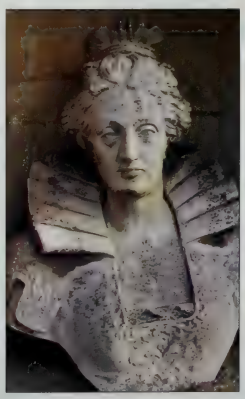
quess of Buckingham's son was made a duke. But their star, which had elevated them to the heights of political power and wealth, was waning. The Stowe estate was crippled by debt, and the last great event was a visit by Queen Victoria and Prince Albert in 1845. In 1846 the sales began: land, works of art, even trees for timber. Finally, in 1921, the surviving contents went and the house and grounds were bought by a property developer. He was unable to produce the required funds, however, and Stowe was bought to be converted into Stowe School, which opened in 1923.

The sales had denuded the gardens of many of the statues and other ornaments that decorated the various temples. Despite valiant efforts by the school to rehabilitate the buildings and landscape, it was unable to keep pace with deterioration. The Stowe Gardens Buildings Trust was set up in 1986, but it never had sufficient funds for a comprehensive restoration. Then, in 1989, an anonymous offer of $3.3 million was made, with the agreement that ownership of the landscape and temples was handed to the National Trust. The donation triggered a series of additional grants, including one of $6.4 million from the National Heritage Memorial Fund, and a commitment from English Heritage to cover 40 percent of the repair cost to



The terraced gardens at Stowe were laid out by Charles Bridgeman and Sir John Vanbrugh; they gradually gave way in the 1730s to the more naturalistic style of William Kent. Horace Walpole wrote that Kent saw that "all Nature was a garden." ABOVE: The Gothic Temple crowns a hill. BELOW LEFT: The small semicircular Temple of British Worthies was sited to face across the water toward William Kent's Elysian Fields. BELOW CENTER AND BELOW RIGHT: The temple displays busts of such English luminaries as Elizabeth I and Sir Isaac Newton.



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EPIC EFFORT TO SAVE A CELEBRATED LANDSCAPE

continued from page 74

the temples. And the National Trust embarked on the largest public appeal for a garden in its history.

The chief inspiration for the restoration project and Stowe's acquisition by the National Trust came from its architectural adviser, Gervase Jackson-Stops. His dynamism and vision launched the efforts. Before his death in 1995, the work was well under way, directed by architect Peter Inskip. Initial emergency repairs were carried out at the same time as an overall survey of the thirty-two temples, columns and other monuments was being done to assess their individual requirements. Once a program had been set, each building restoration followed the same pattern: Archival and archaeological research led to the preparation of a conservation plan. Each plan was worked into scale drawings and blueprints in Inskip's office. Bids were then solicited from specialist firms.

Surviving documentary evidence has been crucial to the restoration's success. After the 1921 sale, the Stowe papers traveled to the Huntington Library in San Marino, California, where they remain today as an invaluable source of reference. There are depictions of the landscape at different stages, including a series of engravings done in 1738 by Bridgeman, guidebooks by Seeley produced between 1747 and 1838, architectural sketches, correspondence between the successive owners of Stowe and the men they commissioned, as well as records of accounts with builders, stonemasons and the suppliers of trees, and the notebooks kept by different clerks. Together they enabled the restoration to be pieced together.

The major problem was deterioration common to almost all the temples because of their original construction with limestone from nearby quarries on the estate. The material crumbles badly, to an extent most notable when compared with the far more durable sand ironstone used, for instance, by James Gibbs when he built the Gothic Temple.

Last summer, restoration was completed on one of Stowe's key buildings, the Temple of Venus by William Kent. It was erected in 1731 and positioned near the boundary of the garden, on one of the bastions enclosed by a ha-ha that Bridgeman designed after 1714 to mark the prominent corners of the garden. The temple's interior room was decorated with erotic murals by Francesco Sleter illustrating scenes from Edmund Spenser's *The Faerie Queene*. Kent's Palladian design was characteristically ingenious: The temple was shaped in a semicircle to follow the line of the bastion, with a central pedimented block linked by curving quadrants to rusticated side pavilions surmounted by low domes. The domes, so typical of Kent's work, were altered regularly through the eighteenth century and finally removed in 1827.

By the time the restoration project began, Venus had sunk into semidereliction. The bastion's ha-ha wall and ditch had all but disappeared, and the area behind the temple was a farm rubbish dump. The temple itself had at some point been used as a dwelling, with lean-to buildings attached to the back.

Archaeological excavations revealed the line of the original ha-ha, which has been accurately reconstructed. The contractor made full-scale mock-ups of the side domes to indicate the proportions to which they would be rebuilt. The quadrants have been reroofed with lead. Concrete had been put on in the 1950s, but the archives at the Huntington confirmed that the material should be lead. Alterations had spoiled the original dimensions of Kent's designs—for instance, in the widening of his doorcase and the removal of its pediment. The doorcase has been correctly resized, and the pediment is back in place. Inside, only fragments of the leafy background to Sleter's murals

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EPIC EFFORT TO SAVE A CELEBRATED LANDSCAPE

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had survived. These sections have been preserved by the firm of Cliveden Conservation.

The final decorative detail to be restored to the Temple of Venus was the set of four marble busts that stood in the arched niches of the central block. The originals of Faustina, Cleopatra, Vespasian and Nero went in the 1846 sale and cannot be traced. The replacements are casts of other examples of the same subjects, made in reconstituted marble by Cliveden Conservation.

The restoration of the temple's setting in the landscape has been as important as the structural work. The radiused gravel forecourt, which had been lost to grass, was put back, and the gravel path that approaches from the lakeside was reestablished. The view to Venus from Vanbrugh's Rotunda, on a rise on the far side of the lake, was one of many integral panoramas that bound the Stowe landscape together. Obscured by later planting and by trees grown to maturity, it has now been reopened, as have many other such vistas.

While the project team celebrated the completed renovation of Venus —one of the most historically important and most threatened of the Stowe temples—work continued on the most ambitious restoration to date, the Temple of Concord and Victory. It presides over one end of the Grecian Valley, which marks the last stage in Lord Cobham's work at Stowe before his death in 1749.

Cobham was assisted by his head gardener, Capability Brown, in planning the grass valley with trees along both sides, which forms a curving dogleg overlooked by the temple. The lines of the valley and trees appear to be natural. Analysis by Richard Wheeler, the National Trust's land agent for Stowe, has shown that the temple was conceived by Brown and Cobham on a geometric alignment of two interlocking triangles whose points determined the position of the Grecian Temple (as it was originally called) and linked the area to other monuments, such as the Obelisk and the Fane of Pastoral Poetry.

The Temple of Concord and Victory was almost certainly designed by Cobham's nephew, Earl Temple, using knowledge he had gained during a four-year grand tour. It was modeled on the Maison Carrée at Nîmes. Even for Stowe it is remarkably ambitious: an Ionic structure with a colonnade extending around all four sides, and doubly important as probably the first Neoclassical building in Europe. The interior was decorated with terra-cotta medallions by James Lovell, after designs by James "Athenian" Stuart, depicting England's victory over France in the Seven Years' War (1756–63). Temple further immortalized the triumph by rededicating the building to Concord and Victory and by surmounting it with a statue of Victory. Peter Scheemakers's sculptured relief of Britannia receiving the four quarters of the world was removed from its position on the side of the Palladian Bridge and adapted to fit the temple's pediment.

Concord and Victory's peripteral design was destroyed after the establishment of Stowe School, when the sixteen columns along the two sides were relocated to its chapel; supporting brick walls were put in their place. The major part of the restoration has been removing those walls and replacing the columns with new ones made of stone quarried near Bath. Inside, missing limbs from the figures on the terra-cotta medallions have been put back, while a series of pin-size holes show the outline for names of the battles that the different medallions commemorate.

The temple has been shrouded in scaffolding and a protective roof since work began in January 1994. When it is unveiled this summer, it will have cost $2.5 million, the most expensive single building restoration to date on the site. The complementary landscape work in the Grecian Valley has included removing a path

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STOWE IN ENGLAND
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worn along its grassy middle (the shortest route to the far end), which destroyed the picture of arcadian symmetry. The path has been returned to its original line through the trees along the bank. Constant planting had made dense woodland, but this has now been thinned to allow the path to wind through it and to recapture the visual links to the other monuments at the angles of Brown's trigonometric design.

The temple's interior room was decorated with erotic murals illustrating scenes from *The Faerie Queene.*

The restored temples of Venus and Concord and Victory mark triumphant milestones for Stowe. They have been achieved through a contemporary mixture of art, science and technology that mirrors the original eighteenth-century combination that produced the landscape. But they are only milestones, and on the road ahead lie additional challenges, not least Vanbrugh's Rotunda, Earl Temple's great Corinthian Arch and one of the most evocative of all eighteenth-century garden structures, the Palladian Bridge. If the creation of the Stowe landscape was the single most immortalized garden project of the eighteenth century, its current restoration is on a similarly heroic scale. □

Stowe Landscape Gardens is regularly open to the public. For full details, telephone 44-1280-822850.

To help the Stowe restoration project, or for information about joining the Royal Oak Foundation, the National Trust's United States membership affiliate, contact the Royal Oak Foundation, 285 West Broadway, New York, NY 10013; telephone 212/966-6565 or fax 212/966-6619.

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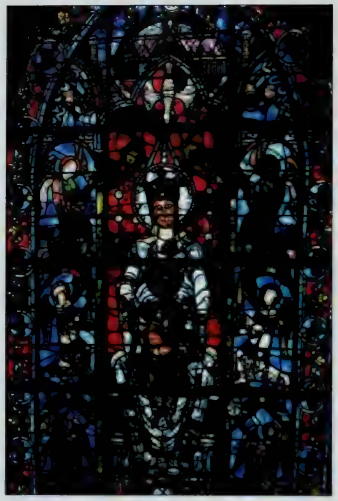
A FIRST LOOK AT THE CATHEDRAL'S NEWLY RESTORED GLASS

Text by Joseph Giovannini *Photography by Edouard Fievet*



Since 1986 the French Ministry of Culture has pursued a quiet restoration of the legendary stained glass at Chartres (below). ABOVE: *Notre-Dame de la Belle Verrière* (Virgin, circa 1180; angels, circa 1215) was dimmed by 800 years of dirt and pollution. RIGHT: After the restoration.

No one quite knows when the stories started blurring into dark smudges, leaving only fragments of robed figures, disembodied faces and the lingering impression of a deep and mystic blue. But by the mid-1970s the scores of stained-glass windows that line the nave, transepts and ambulatory of Chartres Cathedral no longer told the biblical tales that had made the great church the richest of illuminated manuscripts. The vibrant colors, originally chosen for their biblical significance, had lost their symbolic meaning; parts of many windows no longer even filtered light. Corrosion had pitted exterior surfaces, and solarization was oxidizing the manganese content of the windows, turning them brown and opaque. Inside,

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A FIRST LOOK AT THE CATHEDRAL'S NEWLY RESTORED GLASS
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The windows are among the earliest narrative paintings on glass. ABOVE: A panel from *La Belle Verrière*. RIGHT: The restoration illuminated its depiction of the Marriage of Cana. "Windows have been darkened by time," wrote Henry Adams in 1905, "and mutilated by wilful injury."

BELOW: A medallion from *The Signs of the Zodiac* (circa 1215) was temporarily removed for conservation. BOTTOM: The panels link the medieval harvest to the zodiac; in one, a worker threshes wheat.

impurities from furnaces condensed in the humidity, fogging darkly on windows already sooted by the waxy smoke of votive candles. Structurally, the network of lead came supporting the glass had, in certain areas, pouched: Some windows risked falling of their own weight.

Intended for the glorification of God and the liturgical edification of pilgrims, the luminous windows of Chartres rank among the great achievements of civilization—alchemical feats serving faith through light transmitted by glass the color of jewels. Their brilliant beauty was meant to be elevating, light calling the mind and spirit through the eye to the clarity of truth and the ultimate Light of lights.

The glassmakers of this late-twelfth- and early-thirteenth-century Gothic church succeeded magnificently in materializing light as a metaphor of divine illumination, but after nearly eight hundred years, dirt and pollution from outside and out were defeating the mission of the most important and coherent ensemble of early stained-glass windows anywhere. While the eyes of the world were trained on the Sistine Chapel as conservators restored Michelangelo's frescoes, France was quietly tending the conservation and restoration of an equivalent national treasure. Since 1986, at an average rate of three windows a year, the fabled windows of Chartres have been gingerly lifted out from their Gothic frames, removed to ateliers for conservation and then replaced in their original positions.

As at the Sistine Chapel, controversy has surrounded the effort at Chartres, which actually started more than a decade before. In the mid-1970s, fearing that the same degeneration affecting the caves at Lascaux was working on the Chartres windows (they had been stored for safety during World War II in humid wine caves in the Dordogne), conservators believed they had to move quickly

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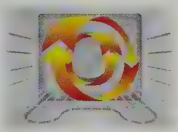

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THE CATHEDRAL'S NEWLY RESTORED GLASS
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and, without thorough research, plunged into the task by cleaning the three lancet windows on the west façade and applying a protective coat of synthetic resin. The science of restoring stained glass was in its infancy.

Many champions of the cathedral were dismayed at the subsequent brightness of the colors and the sheer quantity of light transmitted: They preferred the glass with the patina of time, and above all they loved the glass for what had become known as the "great blue of Chartres." But there was also a group of people who looked beyond the quantity of light to its quality, beyond even the blue, and their concerns, voiced through the Association for the Defense of French Stained Glass, called the whole operation into question. The group, which included artists such as Pierre Soulages and Sonia Delaunay, noted that the light transmitted through the three restored windows was flat —like that of normal tinted glass—rather than animated. Not only did the protective lacquer create a glossy synthetic look on the surface, but it also altered the surface structure, eliminating the optical mixtures characteristic of medieval glass. Medieval artists used color sparingly, allowing glass its inherent sparkle. With the protective coating, the light lost its play.

The French Ministry of Culture suspended the restoration of stained glass throughout France for a decade until better methods were developed and tested, and the work now being done at Chartres reflects advances made by the Research Laboratory of Historic Monuments at Champs-sur-Marne.

Only a handful of glass ateliers in France are capable of handling these masterworks, and they do it under the close supervision of the Research Laboratory. There is, first of all, a protocol for the windows, starting with a national gendarme escort from the church to the ateliers, where they are kept in rooms built like safes. A complete photo survey is carried out, as well as surface rubbings of the lead, crack patterns, previous repairs and missing pieces. The masters clean the glass on both sides with clear warm water and soft sponges, using chemical solvents that do not remove the vitreous stains—the beards, eyes, robes that were brushed on the colored hand-blown glass and fired into its surface. The aim is to regain the original brilliance and translucency while maintaining the authenticity of the glass by keeping—or at least matching—the original pieces. Treatments are meant to halt further deterioration with products that do not themselves color with age.

The great blue remains an issue. Its tone is a result of selective corrosion and not original artistic intent, and because the blue was relatively stable, it deepened in tone instead of acquiring the opacity of the less stable reds, yellows and greens. "The blue of Chartres is a little bit of a legend," says Hervé Loire, scion of a glassmaking dynasty whose studio is one of three entrusted with the Chartres windows. "We have rediscovered the veritable blue. The

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A FIRST LOOK AT THE CATHEDRAL'S NEWLY RESTORED GLASS

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blue was less dirty than the other colors because it had a special composition. Now there is a much better balance of colors—now the mixed spectrum is white rather than blue."

So far about thirty-five windows, most in the nave and all in the church's lower register, have been cleaned, casting an entirely different light on the architecture: No longer is the interior a black box silhouetting large tapestries of radiant blue, but an interior where a whiter light illuminates the stone columns and vaults in a balance of architectural elements. Space lifts again to the light, as intended by Gothic architects. The windows were really conceived as part of the architecture rather than as environmental slides projected into the dark.

Were the windows left solely to the French state, which owns Chartres, completing the glass conservation would take another two generations. But supporters of the church are mobilizing efforts to gather donations, accelerating the work. Still, the project is budget driven, and though current techniques are much improved over those of twenty-five years ago, glass specialists note that economy forces cleaning to stop short of its full potential. The corrosion and the applied color on medieval glass are chemically close, and cleaning off the one while maintaining the other requires a painstaking and expensive effort. These specialists point out an unevenness in brilliance.

Still, with their binoculars and guidebooks, visitors to the cathedral increasingly look like birders matching pictures to windows: Stories told in the windows are again clear—faces, expressions and even skin tone can now be distinguished. Once again narratives are read from the bottom to the top—earth to heaven—and left to right. Not only are there sapphire blues but ruby reds, vivid golds, and greens in all the shades of emerald. And then there are the unique combinations, such as the blue and red around the Zodiac window, which vibrate together with hallucinogenic intensity.

A replacement window was created for Chartres by an association of American architects in 1954, and though it is beautiful, it will one day be an anachronism. Because it was conceived to match the stained-glass windows as they were when the famous blue dominated, the blue is integral to the glass itself. Eventually the window will stand as a record of a mood that is vanishing as the church returns to its original self, when windows were resplendent pages of an architectural Bible. Conservators have abandoned the romantic idea of glass patinated by time; they are restoring glass for a cathedral used not as a museum but as a living church. □

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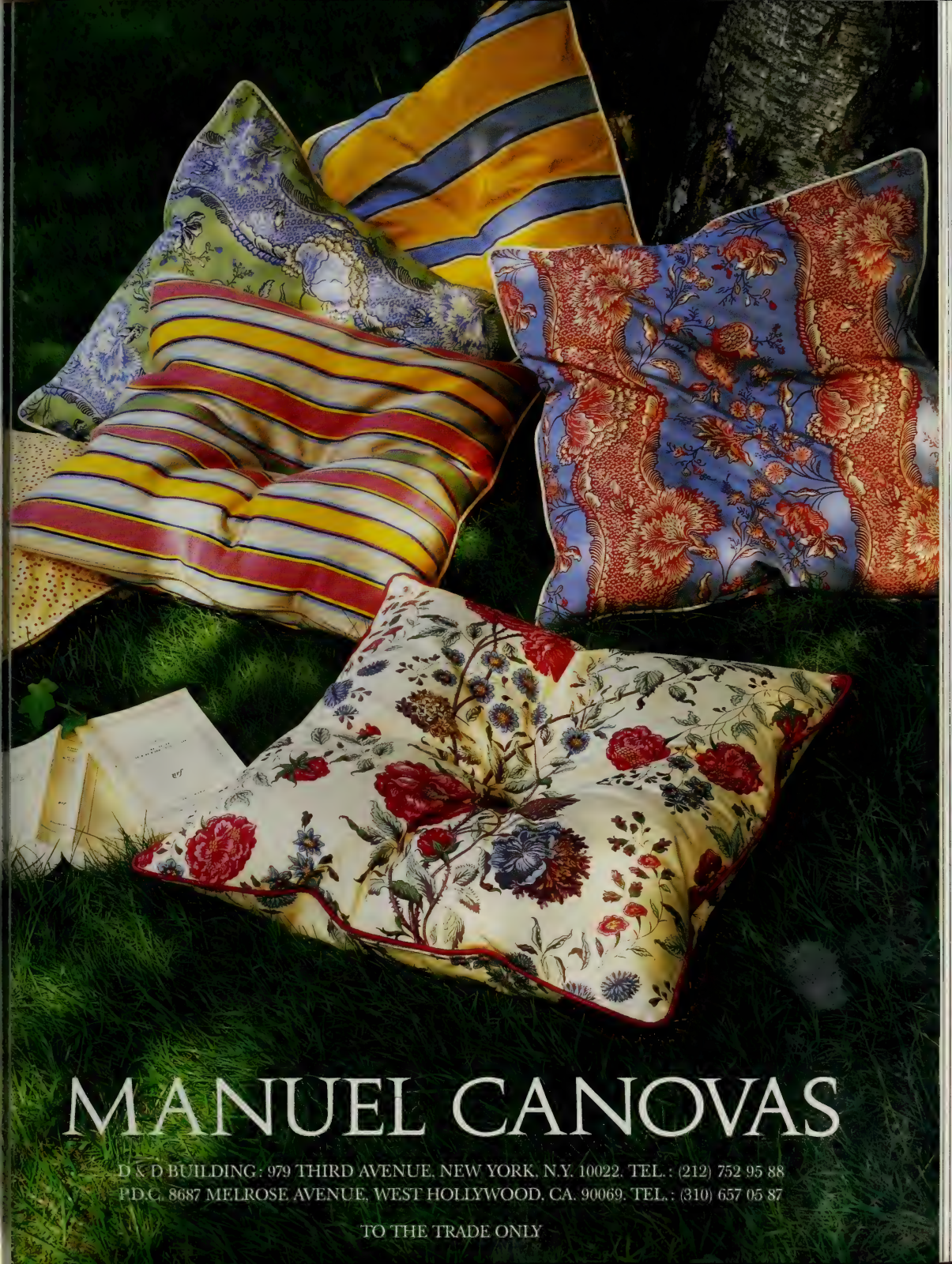
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SAY HELLO TO VIDEOCONFERENCING

By Nicholas von Hoffman

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You can edit a document together or look at the same X ray.

I was nicked and bleeding from three days of life on the cutting edge. I had gone through a species of electro-hell, but suddenly the computer screen came to life and began to behave as it was supposed to. I could see my friend the Intel executive smiling out at me, waving her hands and exclaiming, "Hooray! I told you it would work!" I was seeing her in my computer monitor, and she was seeing me, so of course the first thing I did was grab my dog, Rosie, and display her uninterested white-and-brown freckled face three thousand miles away to the indulgent representative of this vast and famous electronics firm. (People often use technologies in ways not intended by their inventors.)

Rosie is a pioneer user of ProShare, Intel's new videoconferencing system, which enables four-footers and two-footers alike to sit at their personal computers and see, talk and work with people a world and a half removed. ProShare, and the other new see-you/hear-you desktop computer packages coming onto the market, have a social and economic potential rivaling, or surpassing, gizmos like the CD-ROM or the VCR.

Videoconferencing of one sort or another has been around for years. However, it has been either very expensive or of poor quality. It has also been cumbersome, with videoconferences held in special rooms where technicians set up the procedure, often with an admonition that the participants had only a limited amount of time.

By contrast, ProShare can be an ordinary workaday tool. Now, instead of saying, "Get May in Dallas on the phone," many a businessperson will be saying, "Get Louise in Tulsa on the computer—I want to go over these charts with her."

What will make ProShare irresistibly attractive is that, while you are seeing and talking to the distant office mate, you can be editing a document together, fiddling with a chemical formula as though you were at the same blackboard, looking at the same X ray or going over a magazine layout. You can underline or highlight portions of the text that you are both reading, and when one of the parties says, "I don't understand what it looks like," you can make a freehand sketch to illustrate. You can even play ticktacktoe. About the only thing you and the person at the other computer can't do together is stroll down to the water cooler.

At this writing ProShare costs $2,000, plus the telephone company's charges for the special lines the system uses. Depending on where you are and how sluggish your phone company is, these ISDN (Integrated Service Digital Network) lines will cost between $200 and $400. The price of ProShare will soon be cut in half as part of a package deal for signing up for ISDN service, in much the same way that you are given a free or nearly free instrument when you sign up for a cellular phone service.

Intel does not want ProShare to be a costly status symbol. It doesn't require a fancy computer to run it; it doesn't even need one of Intel's famously advertised Pentium chips, although the company says the system runs better with one. By the year's end ProShare will already be installed in

continued on page 94

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SAY HELLO TO VIDEOCONFERENCING
continued from page 92

Compaq and IBM desktop computers, able to run, depending on your budget, either on an ISDN or on a POTS (plain old telephone service) line. Toshiba is reportedly getting ready to put ProShare in its laptop computers, and Intel says that it expects—Heaven save us—to see it available via cellular phone, thus making it possible to put it in your automobile.

There are other videoconferencing systems, although, to the best of my knowledge, ProShare is the only one that enables you to work with the people you're seeing and talking with through your computer. One such program, called CU-SeeMe, is free. If you are one of those who ply the Internet, you can pluck it out of the ether and put it in your computer lickety-split (via http://cu-seeme.cornell.edu or ftp://cu-seeme.cornell.edu/pub/video). Then all you need is a $100 camera to mount on top of your monitor, and you're in business.

CU-SeeMe's picture and sound quality will leave something to be desired, because it operates on the Internet. "ProShare works on the Internet today, it just doesn't work well," says Pat Gelsinger, Intel's general manager of Internet and Communication Product Developement. "Every Internet-based conferencing product is lousy. In that sense I'm bad, they're bad, we're all bad when operating on an inferior infrastructure."

Electroland has its philosopher's stone, its fountain of youth. It is called plug and play, and its adherents believe that you will be able to plug a new program into the computer and, without a second thought, the computer will obligingly play it.

When I plugged a ProShare widget into the computer, electronic civil war broke out. Elements designed to work together went for each other's throats, and the screams and shouts from under the tin cover were unendurable, until the electro-organism expired.

You can install ProShare in your own computer all by your lonesome if you dare, but doing it yourself is not for the faint of heart. Even with an Intel expert on the other end of the telephone line guiding me, I managed to disable two computers. The third time I got it going and learned how to use it in about ten minutes. You don't have to know anything about computers to operate ProShare, only to install it. That is best accomplished by calling Intel at 800/538-3373, where you will be given the name of local dealers who will come and get your system up and running for you.

Despite my difficulties in installing it, videoconferencing seems to be arriving with fewer foul-ups than accompanied the introduction of new technologies in the past. In the nineteenth century three different and incompatible telegraph systems ran in competition with each other. One historian, writing of the chaos attendant on creating the first real-time, instantaneous communications network in the 1840s, observed that "the electro-magnetic telegraph, 'the modern wonder,' the much heralded 'lightning line,' which had promised to revolutionize all communication, was making a sorry spectacle of itself. . . . Public opinion was rapidly being alienated, and the entire enterprise was becoming unpopular." More than one person says much the same after playing around with the Internet for a few days.

> The picture is so good the boss can see the bags under your eyes.

At first businessmen shunned the telephone, because it left the speakers with no written record of what was agreed upon—something, incidentally, that a system like ProShare overcomes. To the chagrin of early telephone company executives, who looked on their service as a serious, guy-type thing, it was women who took to it. For years phone company executives tried to get women to stop using it for "idle gossip" and "frivolous" talk. It was not until the 1920s that AT&T began selling the service as a way to reach out and touch someone.

From the beginning, people used the new technology for purposes unforeseen, such as ameliorating the loneliness of farm life in a time when more than half the population was rural. Until the 1920s, when they could no longer afford the service, phones were more common among farm families than among city ones. So crazed were rural people for the companionship the phone brought that, by the beginning of the twentieth century, over six thousand "mutuals," or rural phone cooperatives, had been founded by farmers in isolated communities. Sometimes they transmitted their calls through barbed wire, and if the resultant service was awful, it was better than nothing. If people want it badly enough, we may see them do the same with videoconferencing through the Internet.

Videoconferencing is arriving as the twentieth century is saying its adieus, and its insidious possibilities are beyond reckoning. Already in the back of one well-known electronics magazine, classified ads of an indisputably lewd nature are being aimed at ProShare users. The middle-class family has long since capitulated to its young, to the extent of making the children's phone a commonplace. What will the teenage subculture, already at home with the computer, do with ProShare or the other forms of videoconference?

Two young cancer patients in a hospital at Stanford University have used ProShare to show a little girl in a New York hospital why they decided not to wear bandannas after chemotherapy. Families will certainly use it to visit with relatives in hospitals or nursing homes, or children away at school.

continued on page 96

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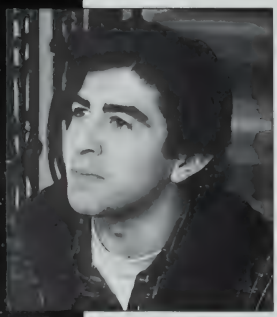

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SAY HELLO TO VIDEOCONFERENCING
continued from page 94

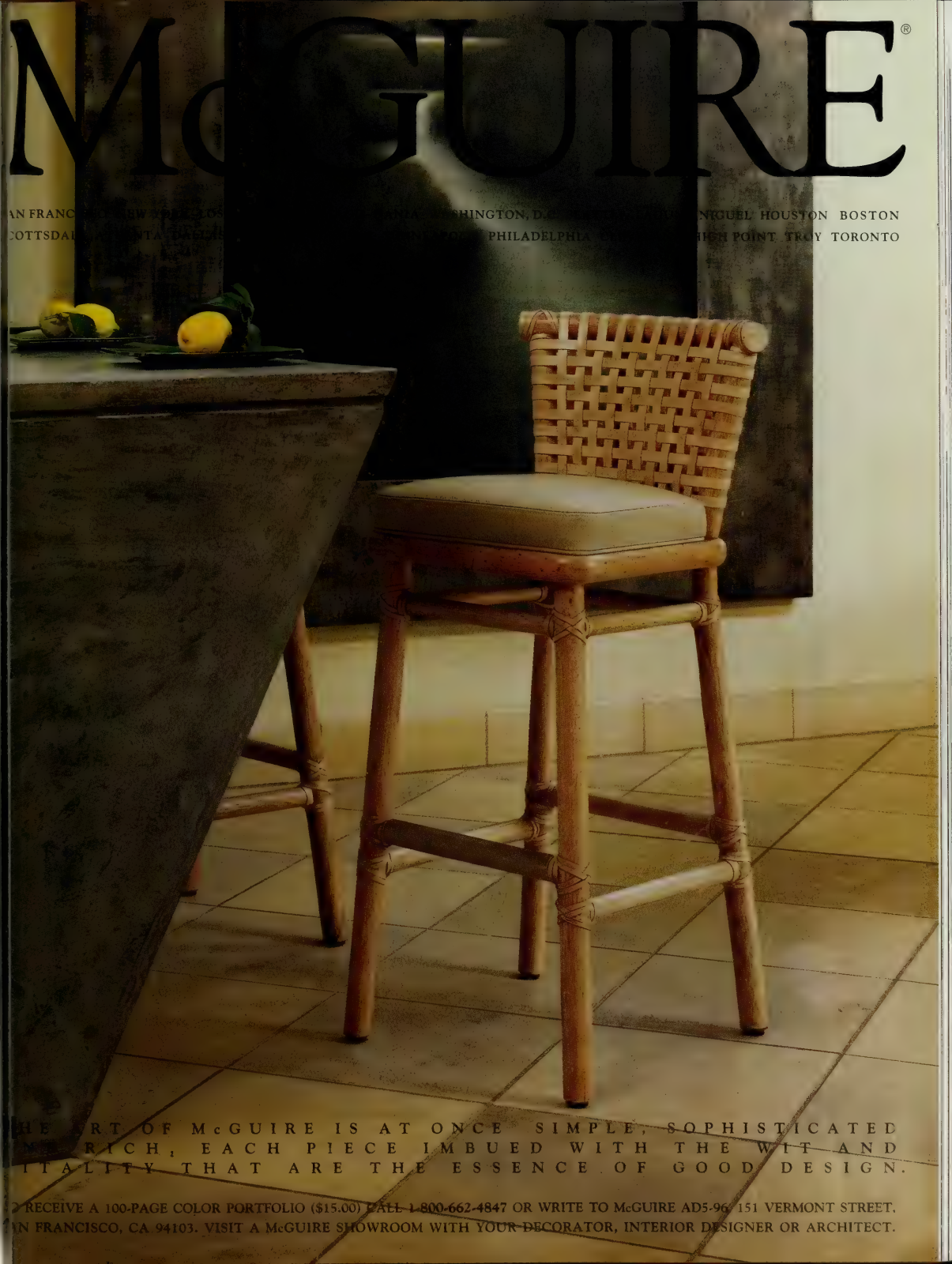
There are an estimated one hundred thousand people around the world already using some form of computer videoconferencing, of which, Intel estimates, 40 percent use ProShare.

Videoconferencing, which urgently needs a better name, is much more exhausting than an old-fashioned, blind conversation. The minute you dial a number and see a person's face appear on your computer screen, you realize how much of what we tell each other is nonverbally conveyed. When you talk to the office from home, you not only have to sound crisp, you have to look it. The picture in the monitor is good enough so the boss can see the bags under your eyes. The inexpensive three-by-six-inch camera, which can be Velcroed to the top of your computer, will pick up your puss and transmit it, regardless of how good or how poor the light.

On bad days you could turn the camera to the wall, and ProShare enables either one of the conversationalists to blank out or mute the other, although the muted one is informed that he or she is blocked. One supposes that would be the videoconference equivalent of saying, "Shut up."

Will people erect little theatrical sets in their homes and offices as background for the computer's camera eye? Will they keep a set of talking clothes to slip into when the computer rings or chimes? (You have your choice.) It doesn't take long to realize that anyone who's in the habit of taking care of certain small matters of personal hygiene while idly talking on the phone will have to put away the dental floss and put on party manners.

AD Electronica will have a follow-up report in due course, but in the meantime, for those who don't see this as a marvelous new way of doing business but a fiendish intrusion on the tattered remnants of privacy, there is an older technology, a nonelectronic one to boot. Write your message on a small piece of paper and affix it to the leg of a pigeon. □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FORMAL MODERNISM ON PARK

YOUNG NEW YORKERS LEND TRADITION A PROVOCATIVE EDGE

INTERIOR DESIGN BY THAD HAYES TEXT BY JUDITH THURMAN PHOTOGRAPHY BY SCOTT FRANCES

It's interesting to see how a younger generation lives on Park Avenue. The great prewar buildings still have white-gloved doormen, but the thirtysomething residents wear jeans and leave their strollers on the landing. Most of their help tends to be freelance, and the caterers and au pairs don't use the service elevator. There isn't much evidence of an upstairs-downstairs dialectic. In fact, the indispensable servant is not a modern-day Jeeves, it's a personal trainer.

A socially conscientious young couple with two small children recently renovated a penthouse duplex at one of the choice Park Avenue addresses. They had been living in the husband's bachelor apartment across the park, and the wife wanted to leave behind all the "masculine built-ins" as well as her mother-in-law's castoffs—"thirty-year-old sofas slipcovered in makeup-colored moiré," she says.

They asked designer Thad Hayes to accommodate a collection of Art Déco furniture and contemporary art while retaining "the Park Avenue character of their new space," he says. "They're a very modern, nineties couple who take interesting risks with their art, but they wanted a formal look for their interiors. If you didn't know their age, you probably would never be able to guess it."

Hayes had other incongruities to consider in the apartment, which is grand but compact, old but modern, mature yet young. The entrance was unspectacular, more of a corridor than a gallery. "You opened the front door and walked smack into a wall," says the designer. He carved out a niche, creating a sense of transition from the vestibule and improving the perspective. Hayes also designed new double doors for all the

OPPOSITE AND COVER: In the living room of a Park Avenue apartment that belongs to a young art-collecting couple is Robert Mapplethorpe's *Apollo*, 1988, over a 1940s bar serving table. "I thought the classical head worked great in this setting," says designer Thad Hayes. Drapery fabric is by Bergamo.

ABOVE: A focal point in the living room is a panel from *The Panama Canal Project*, 1992, by Lawrence Gipe, one of the artists the couple have patronized. "He's now out of our range," says the wife, "but it's satisfying to have been part of his success." Art Moderne end tables from Reymer-Jourdan. Beauvais carpet.

"We only wanted to collect the work of artists we could get to know personally, to know what was behind their thinking," says the wife. Over a Josef Hoffmann bench and table in the living room is John Bowman's *The Middle Ages*, 1994. "I kept the design monochromatic," says Hayes, who created the daybed and low tables. Clarence House fabric on daybed, bolsters and sofa pillows.

ABOVE: Alexis Rockman's *Still Life with Jackalope*, 1990, hangs over a 1930s sideboard in the dining room. "I've been collecting his art since 1989," says the husband. "His work tries to deal with the conflict between the environment, nature and man's constant intrusion in nature."

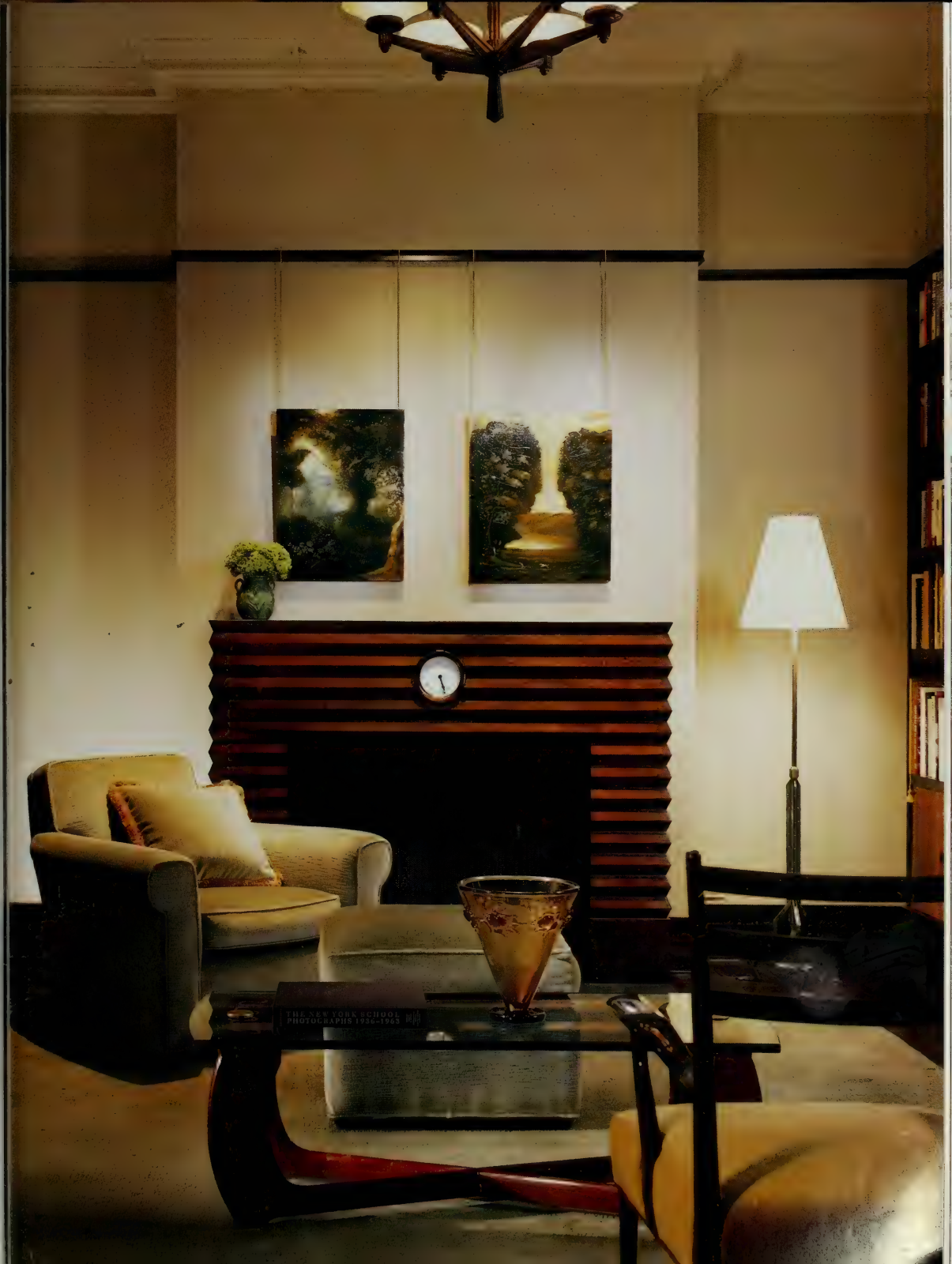
OPPOSITE: The library and home office is "the nerve center, where they spend the most time," says Hayes. "The landscapes by Chris Pfister were the first artworks they bought together." Hayes designed the mantel with a built-in clock. Chair and ottoman fabric is by Bergamo.

major rooms—a modernist take on the ornate originals elsewhere in the building—and added a streamlined picture rail that helps to unify the space. The wife explains that all the mahogany, like all the rosewood that Hayes paired so dramatically with honed marble and aluminum in the library, comes either from a long-dead tree or from a reputable plantation. "You can now get many of the exotic woods you need from a managed source," Hayes adds.

Both of his clients are environmentalists active in the Center for Biodiversity and Conservation and devoted to other green causes. "So are the artists we collect," says the wife, noting that most of them belong to her generation. The art is more provocative in this soigné setting and probably has more impact than it would downtown. "There's something particularly odd about its scale in relation to the furniture," says Hayes.

Alexis Rockman's voluptuously detailed and varnished still life hangs over the Art Déco sideboard in the dining room. It's illuminated by symmetrical Italian sconces and seems, at first glance, perfectly comme il faut. Closer inspection reveals that the animals foraging among the leftovers are all mutants—a two-headed monkey, a hybrid deer-rat, Siamese-twin squirrels. "It's beautiful and creepy and decadent and disturbing," says the wife, who chose the painting as a gift—in lieu of a jewel—on the birth of their first child. She admits that it gave her husband, and still gives their first-time dinner guests, a digestive pause: "It reminds you how dangerous it is to abuse nature."

The Panama Canal Project, the enormous mock-heroic oil by Lawrence Gipe that hangs over the sofa, had to be hoisted fifteen stories by a crane. This photorealist blowup of Teddy Roosevelt's profile on Mount Rushmore dominates the environment of the living room—a nice irony in view of its message. Teddy, as the painting's caption obliquely reminds you, carried a big stick and annexed a good part of Panama. He also shot thou-


THE NEW YORK SCHOOL
PHOTOGRAPHS 1936–1963

"They're a modern, nineties couple, but they wanted a formal look for their interiors."

ABOVE: "It's very tightly designed to make maximum use of the area," says Hayes of the master bath and dressing area. "It's really one room, but the transparent quality of the frosted glass gives the illusion that there is more space."

sands of animals, whose bodies he donated to the American Museum of Natural History.

Hayes hadn't seen the painting when he planned the room, though the discreetness of the décor is a good foil for the boldness of the image. He used a luminous palette, mixed a daybed and low tables of his own design with delicate chairs by Gio Ponti, Murano lamps and a Josef Hoffmann bench and table. The effect is of a chastened richness.

One of the great allures of the apartment for the couple was its terraces on both levels. Their bedroom opens to a glamorous expanse of sky and view, though the room itself is not much wider than the bed is long. "It was a real challenge," says Hayes. "We had almost no space for closets. We had to make use of every inch. The bed is a custom size."

The tighter it gets, however, the better Hayes seems to like it, and his proudest feat of compression is the library. With the doors closed, the shades drawn and a fire blazing, the

room could be on a state-of-the-art yacht. "It's packed," says the designer, opening the rosewood panels to reveal a bar, a sound system and a television. "It's also the most modern room in the apartment. I'm good at meddling with Art Déco, but I'm tired of it. It's a style with a tremendous pull, and I was conscious at every step of resisting it. This room absorbed more of our energy and budget per square foot than anything else because of the cabinetry. Every detail had to function."

There's not a single throwaway gesture in the apartment, and this sense of economy definitely suited Hayes's principled young clients. The husband runs a company that produces eco-friendly grooming products, and the wife sits on the board of trustees of the American Museum of Natural History. "We've been despoiling nature since the eighteenth century," she observes. "The rich have flaunted their wastefulness. But there's a decadent way and a responsible way to enjoy your privilege." □

A 1988 Jeff Joyce triptych called *Aricia* hangs over the bed in the master bedroom, which is surrounded by terraces. Above the chest are two untitled 1991 paintings by Alexis Rockman. Bedcovering, Manuel Canovas. Rosecore carpet.

ARCHITECTURE: ARQUITECTONICA

CONTEMPORARY PERSPECTIVE ON A RHODE ISLAND COTTAGE

TEXT BY PILAR VILADAS
PHOTOGRAPHY BY PAUL WARCHOL

"Our work has always been about experimentation with form and scale," says Bernardo Fort-Brescia of Arquitectonica, who, with partner Laurinda Spear, designed a Little Compton, Rhode Island, retreat for Richard and Roanne Sragow Licht. The south elevation is articulated by a gabled truss supported by tree-trunk piers; its latticework shades the glass wall and buffers the house against river winds.

It might come as a shock to learn that those masters of contemporary cool, Arquitectonica, have designed a New England stone cottage. After all, the Miami Beach architectural firm headed by the husband-and-wife team of Bernardo Fort-Brescia and Laurinda Spear earned its place on design's A list by creating larger-than-life commercial and apartment buildings with taut planes, surprising forms and intense colors. Their structures were so closely identified with palm-studded urbanity that one was featured in the opening credits of *Miami Vice*. Observers of the current architectural scene could thus be forgiven for wondering what the firm that helped put the "mod" into late-twentieth-century modern architecture was doing in the decidedly picturesque precincts of Little Compton, Rhode Island.

The answer rests with the man who commissioned the house, Richard Licht. A Providence attorney and former lieutenant governor of Rhode

"We incorporated local building strengths rather than go against the grain," Fort-Brescia says. OPPOSITE: An elliptical fireplace of native fieldstone anchors the living room. "The space captures light from several sources for a feeling of openness at all times of day."

ABOVE: "The essence of a cottage is that everything is evident from the front door," says Fort-Brescia; following the slope of the site from the entrance, the triple-height central gallery "reveals the whole house." Dining area cabinetry by Geoffrey D. Warner.

Island—who is married to Roanne Sragow Licht, the first woman to hold the post of regional administrative judge for Middlesex and Essex counties in Massachusetts—Licht speaks of an abiding taste for "contemporary things." When he acquired the rural site, with its sweeping view of the Sakonnet River and the Atlantic Ocean beyond, he despaired of finding an architect who didn't want to give him a Colonial-style building. Licht was referred to Arquitectonica but was skeptical for another reason: He doubted that the firm would take on a small house or, for that matter, any house at all. Fort-Brescia was quick to assure his prospective client otherwise. "People assume we only do big buildings, but we actually *like* doing houses," explains the architect. Indeed, it was a house—that now famous composition of pink stucco and glass block designed for Spear's parents in Miami—that initially catapulted Arquitectonica to fame. And while there isn't a palm tree or pink flamingo in sight in Little Compton, the firm's hand is nonetheless evident in this striking, contemporary version of a classic stone cottage.

Arquitectonica took its basic cues from the landscape and local building traditions: "We wouldn't do a wood house in Florida," says Fort-Brescia. "We weren't going to do a stucco house in New England." One of the first things the architects noticed was the profusion of old stone walls in the region. "We were immediately taken with the idea of stone as a building material, even before we saw how well suited it was to the site," recalls Fort-Brescia, who subsequently studied the area's indigenous stone structures. The stone walls also reminded them of rock strata. Putting a sensuous spin on tradition, the architects used four different kinds of native fieldstone for the house's exterior, evoking the layers of color found in those natural formations.

Determining where to place the house on the property was relatively easy. "We like to take definitive positions, and we wanted the house to have a strongly directed view to the water," says Fort-Brescia. He describes the forms as "simply a rectangle, with triangles for the gables at either end, keeping the traditions of the region." (The south façade is all glass to maximize views.) Log piers support the gables, making front and rear rustic columned porches, and the gables themselves are filled in with a painted wood lattice that the architect calls a "more modern" touch. Along the sides of the house, two arc dormers bring light into the upstairs bedrooms as well as to the double-height living room. And, in the manner of many rural cottages, windows are placed in the walls where they are needed, rather than symmetrically, to take advantage of the vistas from the individual rooms.

The interior of the house is as simple as the exterior, but where the outside appears low and sheltering, the open-plan inside is soaring and expansive. A long, skylit, triple-height gallery bisects the house, acting as its spine and running from the entrance to the rear porch. The living room is on the west side of the gallery, and

OPPOSITE: A copper-clad fireplace reaches into the exposed rafters, serving both the elevated master bedroom and the study. "We conceptualized the house as one grand space intersected by planes left as open as our clients' lives would allow," says Spear.

ABOVE: The skylit central gallery is the spine of the residence, bisecting it from the entrance, in the foreground, to the rear porch. On either side, twin stairs—the house's "only moment of symmetry," observes Fort-Brescia—lead to children's bedrooms.

the master bedroom and adjoining study are opposite. Twin stairs on either side lead up to children's rooms; additional bedrooms flank the gallery on the first floor.

Exposed wood rafters, stained a subtle blue green, contrast with the white walls in the living room and the master bedroom and study. In the living room, an oval-shaped fieldstone fireplace rises through the space like a petrified tree trunk, while, across the floor, the fireplace in the master bedroom is clad in standing-seam copper panels with a blue-green patina. Local artisans fashioned the kitchen and dining area cabinets and the etched-glass front doors (whose pineapple motif is, Fort-Brescia points out, a symbol of hospitality). Together, these elements of craftsmanship contribute a textural richness that balances the toughness of the architecture.

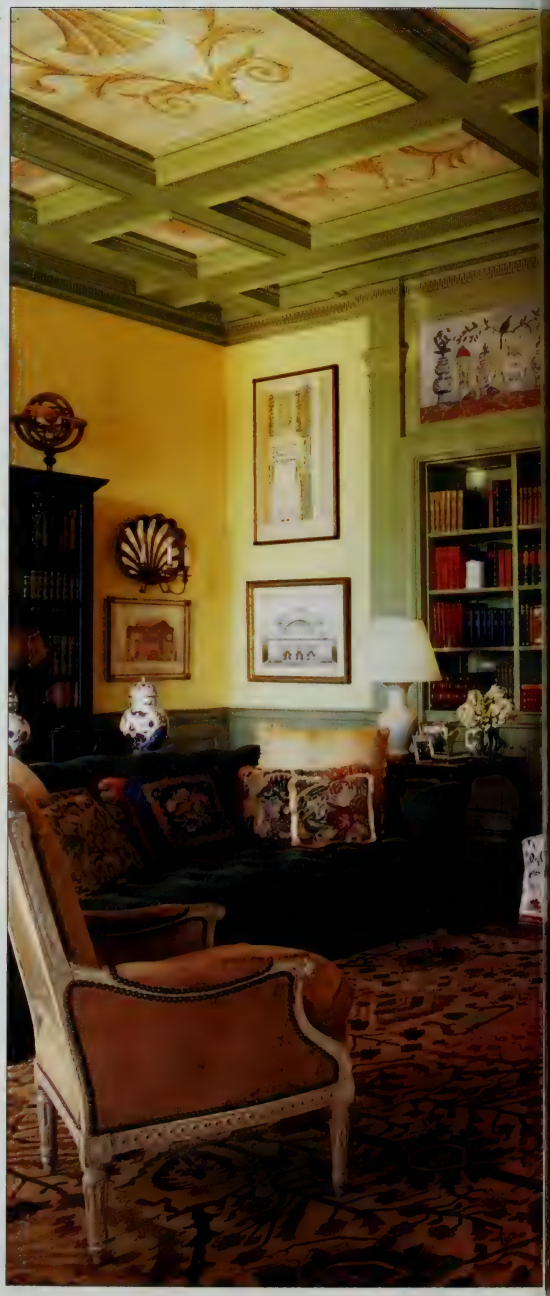
The house has become an inviting retreat for its busy owners. "We come almost every weekend, even in winter," reports Richard Licht. "A few days here seem like a vacation," his wife continues. "I don't think you could find a more spectacular spot."

For Fort-Brescia and Spear, the house was a rewarding exercise in working on a domestic scale. Arquitectonica's current project list is made up of a daunting array of megabuildings, including a huge mixed-use complex in New York's Times Square, a train station and seven-level mall in Hong Kong and several thousand hotel rooms for Disney. As Fort-Brescia reels off the firm's commissions, he adds with a mock wail, "Nobody will call us for a house after that!" He knows differently. "The great thing about designing houses is that you're aware of exactly who it is you're designing *for*, and you get to do the kind of small-scale detail and custom work you seldom find in a big building," he says. "Bigger isn't always better." □

"While the house was designed to evoke traditional New England rural cottages," says Spear, "the elements that establish that imagery were used in nontraditional ways." At the side elevation, four types of local stone were layered for a striated look. The oversize arc dormer "provides needed headroom" for a second-floor bedroom; below, French doors lead from the kitchen to a small terrace.

REJUVENATING GEORGIAN

A NEW ENGLAND HOUSE FRESHENS A HISTORICAL STYLE



ARCHITECTURE BY FERGUSON MURRAY & SHAMAMIAN INTERIOR DESIGN BY BUNNY WILLIAMS
TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY BILLY CUNNINGHAM

While it is quite usual for new rooms to be added on to existing houses, it is a bit odd for a new house to be added on to an existing room. But that is just the situation an East Coast couple found themselves happily embracing. They had been living in a traditional residence of recent vintage in a bucolic part of New England when they asked interior designer Bunny Williams and the New York City architectural firm of Ferguson Murray & Shamamian to design a library addition. The library, a classically detailed pavilion, was an enormous success: With its pine-paneled interior and comfortable furniture, it soon became a sought-after retreat. The room's bowed façade, tall windows and French doors easily made it the strongest architectural feature of the exterior. Perhaps too strong—the rest of the house paled in comparison.

As a result, the library became the architectural inspiration for an entirely new house. "We wanted to keep the library because of its scale and the quality of the detailing," says architect Mark Ferguson, "so we let the new house grow around it." The husband, who collects antique architectural drawings, encouraged Fergu-

OPPOSITE ABOVE: "It looks like a country house you would have found in the eighteenth century," says Bunny Williams of a Georgian-style residence in New England that she designed with the architectural firm of Ferguson Murray & Shamamian. OPPOSITE: A circular staircase defines one end of the entrance hall. Kentshire Galleries table; Newel Art Galleries hall lantern; Brunschwig & Fils drapery fabric; Scalamandré wallcovering.

LEFT: "While there's mostly English furniture in the living room," says Williams, "there's also a comfortable sofa, end tables and good lighting—things you wouldn't find in a Georgian room." Scallop sconce from Newel Art Galleries; Brunschwig & Fils ottoman fabric.

"The goal was not to reproduce a particular style but to create something more integrated."

BELOW: For the dining room, Williams (left) created a wall painting based on an antique chinoiserie panel she found in Paris. "Since the panel was only four feet, we had to make up the rest of the design." Irish mahogany dining table from Kentshire Galleries; Regency serving table from Sotheby's; Italian wall light is from Reymer-Jourdan Antiques.

OPPOSITE: The Georgian style of the residence was inspired by the pine-paneled library, an addition the architects had made to the previous house on the site, the rest of which was torn down. Red paisley on bergère from Randolph & Hein; drapery fabric from Cowtan & Tout; rust cushion fabric from Schumacher; Clarence House floral print.

son to do research to come up with an appropriate design. "I was getting more and more interested in Georgian architecture," he says. The style, which became prevalent in Virginia in the early eighteenth century, when George I of England ruled the colonies, is generally characterized by rectangular brick exteriors, slate hipped roofs, central doors and pediments, white wood trim and symmetrical chimneys.

"The house has a strong Georgian influence," says Ferguson Murray & Shamamian's Don Rattner, who acted as the project architect, "but we did make an attempt to synthesize other traditions. The goal was not to reproduce a particular style but to create something more integrated." And indeed, certain features—the extensive use of stone, the widow's walk, the cupola and the double-height frontispiece—recall the house's late-seventeenth-century English ancestors.

The dramatic two-story circular staircase in the entrance hall was "inspired by Shirley Plantation," Rattner notes, referring to the Colonial Virginia landmark. "Because it's in the country, we didn't want the space to look overly formal," says Williams. "So we did several things to keep it from being too slick." Among them were plastering and painting the walls to mimic stone but with a warmer, softer texture and painting the floor's wide planks with a marble pattern. The wood emits a sheen slightly softer than the real thing.

Off the entrance hall is the living room, with its views of rolling hills and gardens and its French doors that lead to low stone-walled terraces. Although it stretches horizontally along the garden façade, it offers more intimacy than its dimensions would indicate, largely owing to the coffered ceiling, which is painted with Neoclassical motifs. Both the ceiling and the paneled chimneypiece were de-

With its green paneling, brick fireplace and antique chestnut floors, the kitchen resembles a restaurant in Provence or Tuscany.

signed as part of a scheme to "knit all the architectural elements together three-dimensionally," says Ferguson. The gray-green paint was rubbed into the grain to mute the tint, which makes the paneling appear older. "The architecture of the paneling and wainscoting is Georgian, and there's some Georgian furniture, but it's not a period room," says Williams. "I wanted to soften it a little, make it accessible to the twentieth century." To that end, she chose floral-print easy chairs and plump sofas and mixed them with French bergères, a Chinese Chippendale mahogany table and Napoleon III chinoiserie vases. "We use the house quite a bit for casual entertaining," the husband says, "including the living room."

An antique chinoiserie panel triggered the design of the dining room, whose walls are covered with a garden scene that was painted by hand on canvas and mounted on the walls. "I found the painted panel in Paris," Bunny Williams explains, "and we just expanded on that." A dozen Louis XVI–style chairs with needlepoint-covered seats, along with an antique Italian crystal-and-gilt chandelier, heighten the graciousness of the room, as do the swagged plaid draperies framing the French doors and windows.

Yet natural motifs still predominate. "The husband is an avid gardener," says Williams, who created a dado of a light lattice of wood. "The lattice carries the connotation of the outdoors," Rattner points out, "and it forms a transition to the more fully rustic screen porch."

The screen porch, which is adjacent to the dining room, occupies its own pavilion-like space. Its outdoorsy quality is underscored by the brick herringbone floor, the sisal rug and the liberal use of "real porch furniture," as Williams describes the sturdy mix of rattan, wicker and cane pieces. "We use the porch a lot in warm weather," the husband says. "It can get buggy up here."

On the opposite end of the living room, also facing the gardens, is the library. While the basic space has not changed, the library did undergo some "upgrading," as the husband puts it. "The room used to have simple crown moldings," he says. "We replaced them with more elaborate moldings by copying the motif around the antique fireplace." In addition, the knotty-pine paneling was scraped, then hand-waxed, to make it lighter; to add a casual tone, Williams installed a striped carpet of handwoven linen and hemp.

Since the couple like to spend time in the kitchen, the designer and the architects wanted one that didn't look institutional. In fact, with its green-painted paneling, raised brick fireplace, antique chestnut floors and oak trestle table with upholstered eighteenth-century chairs, it resembles more closely a restaurant in Provence or Tuscany. The ceiling is painted with Tudor-style beams and floral motifs in a manner similar to grottoes in Italian villas. "Although the kitchen is on the main floor," says Ferguson, "the vaulting was meant to evoke a kitch-

A trompe l'oeil Tudor-style ceiling with garden motifs animates the kitchen. Williams had the Georgian-style woodwork painted the color of an antique cabinet in the owners' collection. The oak dining table is Irish. David Duncan Antiques tole wall lanterns; iron chandelier from John Rosselli International.

A mix of French and English Georgian period details—toile de Jouy–upholstered walls, an English window bench and a French ladderback chair—prevail in a guest bedroom. John Rosselli International chair and valance; Osborne & Little drapery fabric and wallcovering; Cowtan & Tout chair fabric; Patterson, Flynn, Martin & Manges rug.

en located on a lower floor, as they often were in older houses."

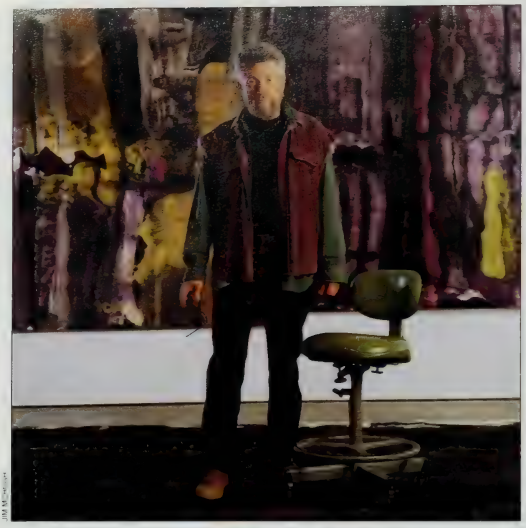
A guest bedroom combines a country French wallcovering with American quilts as well as a four-poster bed and Chippendale armchairs. "Bunny takes conflicting patterns and colors and makes them work," the husband observes. "Yet the furnishings allow us to add to them all the time," says the wife, "without destroying the overall look."

Just as the library triggered the design of the new house, the house is having the same effect on the grounds. The husband is installing greenhouses on the property and is planning a "Giverny-style" garden. He points with pride to the woodland garden on the hillside and to

the perennial garden, the formal rose garden, the cutting garden and the vegetable garden.

Overlooking this panorama is a two-story semicircular balcony that projects from the back of the house. Most of it is paneled in wood and painted white. "The husband wanted a brick-and-stone house, but he also preferred large windows on the garden side," says Ferguson. "We had to struggle with a mass-void relationship, and that's why we decided to use wood, since it's lighter." This rear façade at the crest of the hill is as intimately detailed as it is commanding. "We all wanted to create an architecture that was grounded," Ferguson says, "something that would not lose its aesthetic value with time." □

TOP: The screen porch is used primarily in summer. The fern-pattern fabric is from Old World Weavers; Clarence House stripe. ABOVE: The architects chose wood instead of stone for the rear façade. "Since it contains the large doors and windows, we wanted it to appear lighter than the front," explains Mark Ferguson. The original library is at left.



ED MOSES IN VENICE

EVOLUTION OF THE ARTIST'S HOME AND STUDIO

TEXT BY HUNTER DROHOJOWSKA-PHILP PHOTOGRAPHY BY TIM STREET-PORTER

Ed Moses (above, in his studio) creates abstract works from his base in Venice, California. Of the creative process, he observes, "I don't make paintings, I find them." ABOVE RIGHT: Lulu rests on the deck beside the bungalow, which was a "shack" when Moses first saw it. "My artist friends helped me gut the place." BELOW: Moses conceived the sitting room addition in collaboration with designer-artist Ned Evans. Tony Berlant's *The New Order No. 44* is above the Craftsman rocker. Door and surround are from Kenya. OPPOSITE: Two 1960s works by Moses lean below shelves lined with Ken Price pottery and a collection of arrowheads.

Ed Moses hauls two luminous abstract paintings out of a storage rack. With some effort, since each measures five by six feet, he hangs the diptych on the wall of his studio in Venice, California. The room seems dark for an artist's studio, but Moses believes that his paintings should emerge slowly and delicately as the eye adjusts to the crepuscular light. The work glows with iridescent gold and burgundy against a black background. It is based, he says, on a Renaissance tapestry at the Norton Simon Museum. "I never know something like that when I'm doing it," he insists. "It comes to me after I've finished." He stands back to appraise the subtle interplay of hues. "To me, the paintings are transformative. Sometimes when I look at them they just go, 'Wow.' "

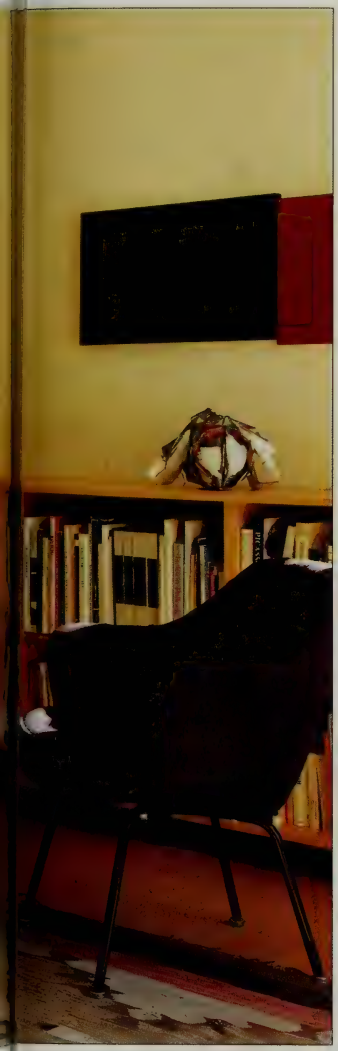
Moses turned seventy in April, and his birthday present from the Museum of Contemporary Art in Los Angeles is his first major retrospective. Works made of paper, wood and resin, paintings in the form of grids, monochromes and great washy fields

of color, demonstrate the range of the prolific and unpredictable artist.

Moses seems slightly put out to find himself an elder statesman of Los Angeles painting. "I like to say I'm fifty, give or take ten years," he jokes. But his age contributes to his philosophical acceptance of the ups and downs in an artist's work. Anticipating his response to the show, he says, "In some places I'm just going to cringe. Other places I'm going to say, 'Well, that's not bad.' And in other places I'm going to say, 'Wow, that is really good!' The question may be why I didn't have just those last paintings in the show, even if it's only six. But this is an institutional situation. And you can't do those all the time."

In appearance, at least, Moses seems the quintessential abstract painter. His hair has turned gray; his face is etched with evidence of hard-won experience. A high school dropout who found discipline during a tour of duty with the navy, Moses was a cab driver and a lifeguard and worked on a sardine boat and as a technical draftsman before graduating from UCLA with his bachelor's and master's degrees in fine art in 1956.

He hails from a group of painters who showed with Los Angeles's Ferus Gallery from 1957 to 1966. Although he was influenced by the Abstract Expres-



FAR LEFT: A John Miller painting is above a table by George Nelson in Moses' "book room." The chairs are by Eero Saarinen. At right are a Scot Heywood painting and John Chamberlain's sculpted steel *Untitled*. LEFT: A Robert Graham bronze is offset by dried leaves, one of the small still lifes that Moses likes to arrange around the house.

BELOW: *Here I was at Last*, an Edward Ruscha watercolor, is displayed in the upstairs master bedroom, which is part of the new addition. "I call it the tower room," says Moses. "When you're off the ground you can let all the spirits out—evil and otherwise." The chair is by Gerrit Rietveld.

sionists and their belief in the holistic and total integration of art and life, his work, grounded as it is in jazz, Beat poetry and Buddhism, reveals a decisively West Coast flair. A practicing Tibetan Buddhist since 1971, Moses has spent decades pursuing a spontaneous approach to laying paint on canvas, hoping to tap into what he calls its "transformative power" so that other viewers, too, will go, "Wow."

As art critic and poet John Yau, guest curator of the MOCA show, writes in the catalogue, "Moses extended [Jackson] Pollock's declaration, 'I am nature,' to include culture and its collision with nature. The painting spreads and seeps, the structures can be firm and solid or ghostly with ragged edges. Splatters and swirls appear and disappear from view. Order and entropy mesh seamlessly together."

Moses' commitment to an all-encompassing aesthetic is evident in his Venice house and studio, on a modest street twelve blocks from the beach. Behind a hedge and a wood door is an old bungalow that has been subject to Moses' "transformations." A shady lawn is dotted by a walkway of large flagstones leading past a makeshift office to a wood deck and the entrance to the house. The studio, designed by architect Steven Ehrlich with Moses' input, takes up the side yard.

ABOVE: Moses' *India*, a 1995 acrylic and shellac on canvas, hangs in the studio, which Moses uses mainly for showing one piece at a time. Architect Steven Ehrlich, who designed the building with Moses, says, "It was meant to be very simple, very minimal."

BELOW: The implements of Moses' work fill the paint locker, which he describes as "my outside palette." He paints outdoors, on a 23-by-65-foot concrete slab that he laid alongside the studio. At the end of the day he brings his canvases into the studio for viewing.

The harmonies of the buildings and landscaping are vaguely Japanese in feeling. Not surprisingly, given his penchant for spontaneity, Moses says, "There was no planning. The house and its planting came about because I moved in and said, 'I don't want to deal with all the dirt, so why don't we put a deck here?' I always liked the idea of being able to eat outside, though I do it very little."

The yard is lushly planted with bamboo and native California trees. Moses asked garden designer and artist Barry Campion to re-create the feeling of the old TV series *Hawaii Five-O*. "Growing up I spent time in Hawaii," he recalls, "and I wanted that look. But she wanted environmentally responsible plants that water themselves. So little by little it shifted." The yard now appears a happy mixture of the two creative minds.

ABOVE: What Moses calls "*Hawaii Five-O* planting" surrounds the studio, which was inspired, he says, by "the idea of a Pennsylvania barn." LEFT: Moses works on canvases that are stretched onto panels and placed on skateboards so they can be moved for easy access.

Moses gutted the bungalow and divided it into a kitchen and living area, a bedroom and a bath. Working with Ned Evans, a designer and artist who is also Campion's husband, he later added a sitting room, a library and an upper-level master bedroom and sun deck. These design decisions were all driven by the budget. The floors are plywood or cork. The exteriors of all buildings are sheathed in what Moses calls "the cheapest available sawn plywood." The house and the studio are stained in olive paint. But the paint store had run out of that color when Moses built the addition, so he stained it in tones of sienna and clay. The muted surfaces complement and unify the individual buildings.

"I love great architecture," says Moses. "I always wanted a Greene and Greene house, but I knew that

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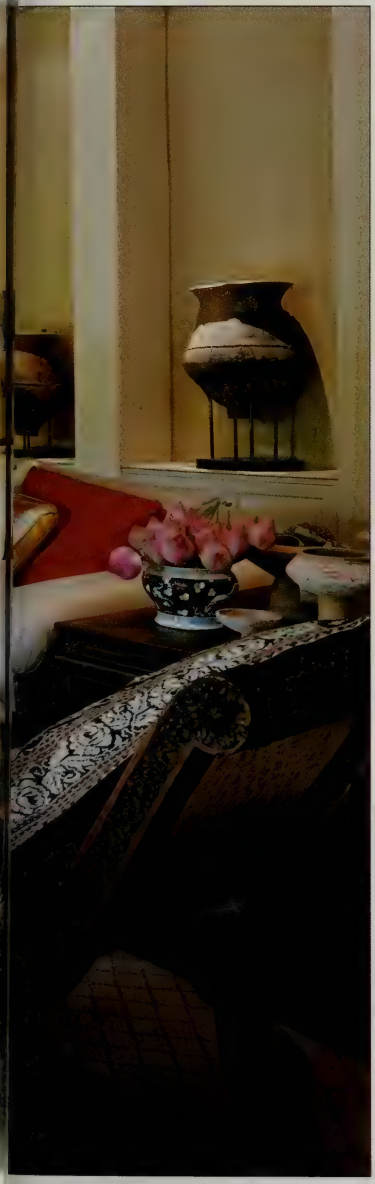
BANGKOK'S EMPIRE OF SILK

DESIGN DIRECTOR OF THE JIM THOMPSON COMPANY IN THAILAND

TEXT BY CAROL LUTFY PHOTOGRAPHY BY ROBERT RECK



Louisiana-born Gerald Pierce (above left), design director for the Jim Thompson Thai Silk Company, lives in a colonial Thai–style compound he designed on an acre of land on the outskirts of Bangkok. LEFT: The living room, in the main building, showcases Pierce's prehistoric Ban Chiang pots. Jim Thompson fabrics on sofa, twig chairs and club chair. "I prefer formal gardens," says Pierce. "They're rather peculiar for tropical Bangkok, but I suspect that after living here ten years before building, I got the jungle out of my designs." ABOVE: At the end of a lava-stone walkway is a turn-of-the-century plantation house that Pierce moved from central Bangkok and reconstructed on the grounds.

For Gerald Pierce, design director at the Jim Thompson Thai Silk Company, Bangkok felt a lot like home. The city's spicy cuisine, turn-of-the-century architecture, fun-loving people and network of canals recalled—of all unlikely places—his native Louisiana.

"If you haven't lived in Louisiana most of your life, it may be hard to believe," says Pierce, who relocated to Bangkok in 1978. "But the two places are very similar."

That may explain how Pierce ended up creating a residential compound on the outskirts of Bangkok that conveys the essence of New Orleans–style hospitality to him. The complex, which consists of four buildings, grew without a plan over the course of five years. It emphasizes comfort over luxury, and it is built to facilitate outdoor lounging and entertaining.

"My original goal was just to build what little I needed, which of course changed every day when I needed something new," he says. "I just kept adding and adding on."

Pierce joined the Jim Thompson Thai Silk Company in 1978, about eleven years after Thompson's myste-

"Every Thai house has an outdoor kitchen," says Pierce, who situated an indoor dining area nearby. The room, in the smallest of the four residential buildings on the property, overlooks a courtyard. Furnishings include a Chinese altar table that Pierce shortened for dining and a brass bowl used to collect temple offerings.

"There was no master plan," Pierce explains. "It just evolved. I did one building at a time over a period of five years." BELOW: An overhang in a sitting area holds a contemporary carved duck from northeastern Thailand and a late-19th-century teak horse puppet from Burma.

RIGHT: A small guest cottage contains "a bed that once belonged to a Thai prince." Beneath it is a carved teak leopard, formerly a temple step. Photos of Kau tribe members—part of Pierce's collection of 21—are by Leni Riefenstahl. Jim Thompson silk bedcovering.

rious disappearance (see *Architectural Digest*, September 1993). At that time its silk designs were mostly Asia-inspired, reflecting Thompson's fascination with Thailand. It had no factory and did no export business, and Pierce was the only designer on staff. Eighteen years later, Jim Thompson has the largest and most diversified handwoven silk factory in the world, with one hundred thousand employees, including a design staff of thirty.

Pierce began constructing his compound in 1988. Two of the buildings are turn-of-the-century teak houses that were transported from other sites in Bangkok: a large plantation-style house with Victorian influences and a pyramid-roofed pavilion that is used as a guesthouse. The other two—the kitchen and main residence—were both built on the premises.

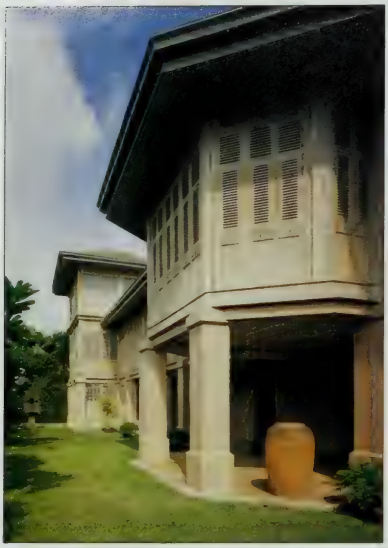
"If an architect had ever shown me drawings of this compound, I would have told him, 'That's the most ridiculous plan I've ever seen,' " Pierce says. "Somehow I started creating some-

thing, and it took off on its own."

Pierce's plans started out manageably enough—with a small building that houses the kitchen. Though it is structurally an undistinguished box, he covered three of its walls with latticed windows that look onto the large tiled terrace punctuated by pots of indigenous vegetation.

The kitchen is, in fact, the most cheerful, informal and frequently used space on the grounds. The table across from an open cooking area is adapted from an old Chinese altar. "When I found it, it had paint all over it and they were using it as a workbench," says Pierce. "Then after I had restored it and it looked so nice here, the dealer said it had been one of his best pieces."

Above the table is a contemporary wrought iron chandelier. The kitchen storage is a Thai glass-front cabinet that Pierce set on handmade drawers for height and versatility. Scattered around the room are Thai tools, like graters for removing meat from co-



conuts, lacquered vessels, and pottery.

Next door is the two-story guesthouse, trimmed with wood shutters, louvered windows and detailed fretwork. Inside, however, the rooms are all urban sophistication—a blend of antiques from Burma, China, India and Thailand; contemporary art from Europe and the United States; and artifacts from Africa. "Some things are valuable and some things are worthless," Pierce says. "But the point is that I love collecting, which is probably the driving force behind the house."

The main residence in the compound serves as a showcase for his extensive collection of Ban Chiang pottery. Located near the Laotian border, Ban Chiang, which flourished about two thousand to five thousand years ago, is known for the clay pots and urns that were uncovered in one of Thailand's most successful archaeological excavations. Pierce displays his reconstructed urns in niches that line the living room wall.

The design of the residence combines traditional architectural details with some of Pierce's contemporary innovations. He is, to his knowledge, one of the first—and possibly last—people to use limestone as flooring in Thailand.

"Nobody knew what to expect," Pierce says, chuckling. "So the workers came with these itsy-bitsy sand-

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TOP: The plantation house is constructed of stucco, brick and teak. ABOVE: Pierce removed the interior walls on the second floor and furnished it with plantation chairs from Burma and small tables once used by street noodle vendors. "It became a very complicated ordeal, and halfway through I realized, 'Holy cow, I can't stop now,' even though I often wanted to." OPPOSITE: Filigreed transoms with pineapple motifs form a frieze around the plantation house's staircase.

"I love collecting, which is probably the driving force behind the house."

ART: 1930S AMERICAN ABSTRACT PAINTING

AN OVERLOOKED PERIOD OF DYNAMIC INNOVATION

Untitled, Burgoyne Diller, 1933. Oil on canvas; 25" x 41". In his work of the early 1930s, Diller, the first American disciple of Piet Mondrian, combined de Stijl geometry with biomorphic abstraction. Michael Rosenfeld Gallery, New York.

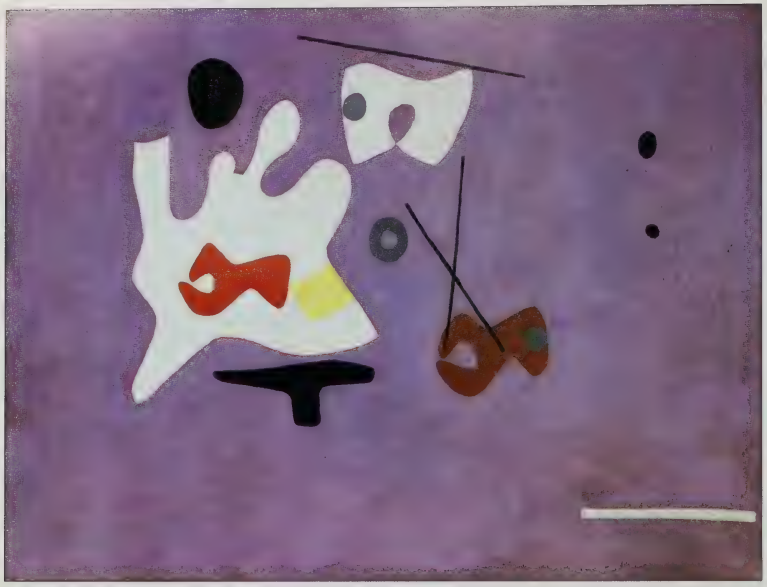
TEXT BY CARTER RATCLIFF

During the Great Depression of the 1930s, many American painters tried to mirror the crisis. Others sought a new and better reality. They wanted to picture an ideal world, not its details but its general principles of order and harmony and stability. For this daunting task, only abstraction would suffice. During the mid-1930s, flat rectangles of color and crisply ruled lines began to fill the canvases of Burgoyne Diller, Charmion von Wiegand, Charles Biederman, Ilya Bolotowsky and others. This band of geometers made a mentor of Piet Mondrian, cofounder of de Stijl and a leading figure of the European avant-garde.

Having visited Paris, Bolotowsky knew the works of that city's avant-garde firsthand. So did Charles Shaw, Balcomb Greene, George L. K. Morris and the others who formed the cadre of abstract painters in New York. Another member of the group, Werner Drewes, came to advanced painting by a different path. Born in Germany, he studied with the form-masters of the Bauhaus. Among these august figures was Wassily Kandinsky, whose geometries reappear, transformed by a new and feathery lightness, in Drewes's work.

In the abstract art of the 1930s, the shapes and pulsing rhythms of biology often mesh with those of the machine. It was a time of deep faith in technology and its promises of an improved life for all. Though touched by that faith, the abstract painters of the period sought to liberate art from any task beyond the display of a transcendent clarity.

What the age needed, said Charles Shaw, was imagery that appeals "to



one's *aesthetic emotion* and to one's *aesthetic emotion alone*." In some of his paintings, the interplay of angular shapes brings to mind the bustle of the skyscraper city. In others, curved edges evoke the human figure in silhouette. Memories of Parisian precedent lingered in his art—the Cubist guitar of Braque and Picasso was especially persistent—yet Shaw was determined to dispense with the effects he called "picturesque."

For the first time in history, wrote Shaw's colleague Balcomb Greene, painters were employing an "international language of the brush." Greene used it to fill the canvas with intimations of a world shaped entirely by architecture. Nothing like the right-angled utopia proposed by Mondrian, this is a realm defined by tilted forms and subtly conflicting perspec-

ABOVE: *Cobalt Violet*, Ilya Bolotowsky, 1935. Oil on canvas; 30" x 40". Bolotowsky wrote, "In my paintings . . . I try for perfect harmony, using neutral elements. I want things pure and simple." Joan Washburn Gallery, New York.

BELOW: *Composition*, Rolph Scarlett, 1938–39. Oil on canvas; 31" x 53". Scarlett believed *Composition* was his "best work to date," and that it expressed his "understanding of the nonobjective ideal." Snyder Fine Art, New York.

OPPOSITE: *Painting II*, Charles Biederman, 1936. Oil on canvas; 51¼" x 38". After seeing Biederman's three-dimensionally rendered geometric shapes, a critic observed, "This is sculpture, not painting." Snyder Fine Art, New York.

Untitled, Charles Shaw, circa 1938. Oil on canvas; 28" x 24". Shaw's work was strongly affected by his friendship with fellow artist George L. K. Morris, who shared his enthusiasm for the Cubist paintings of Picasso, Braque and Léger. Michael Rosenfeld Gallery, New York.

1930s American Abstract Painting

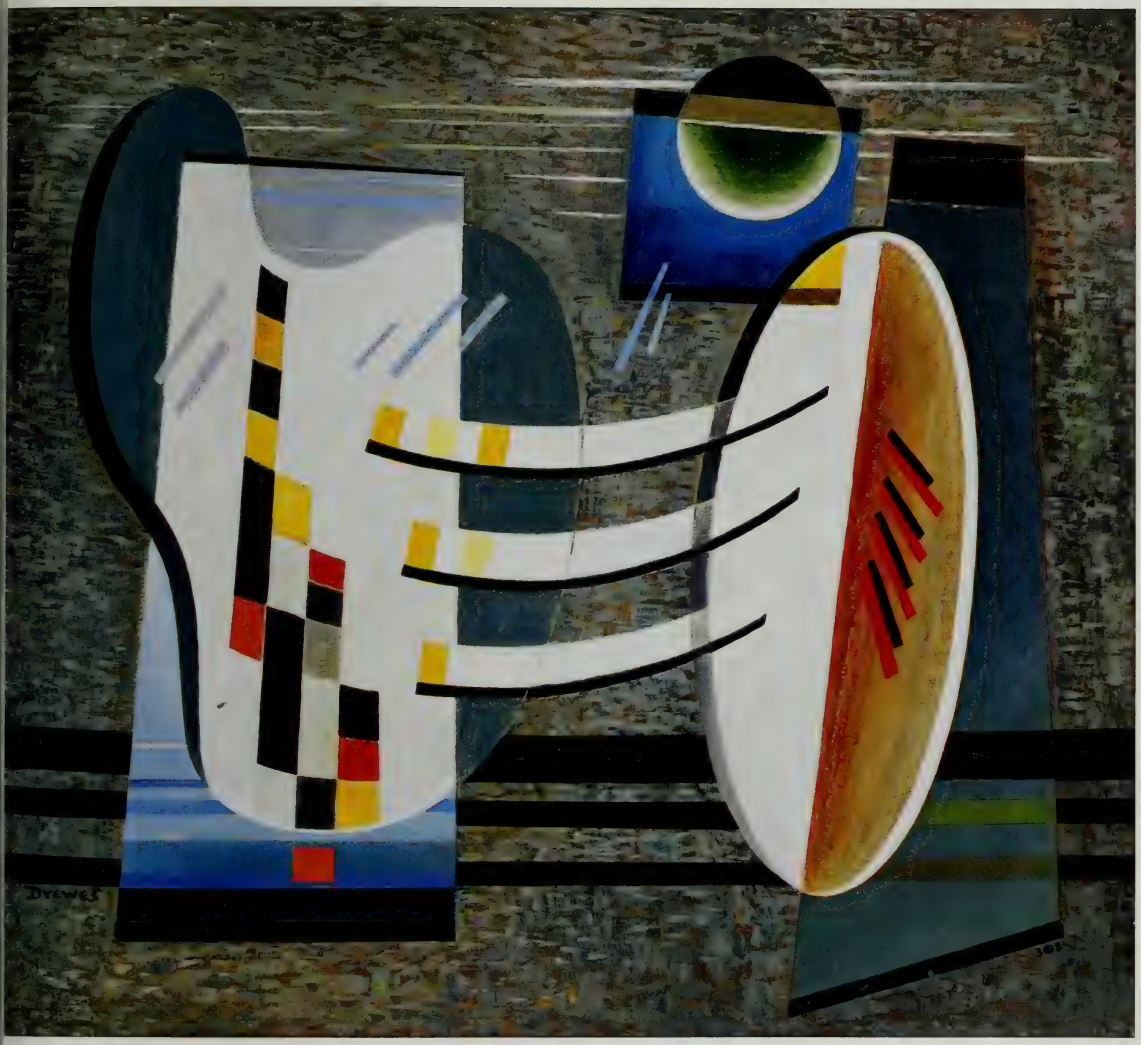
Long overshadowed by earlier American modernist painting as well as by Abstract Expressionism, the abstract painting of the 1930s is now receiving belated recognition by museums and art historians and increasing interest in the marketplace. Biomorphic and geometric forms, often combined, generally predominate in these works. Fine-quality canvases from this historically important period start at about $20,000 and advance to $60,000. Works on paper range from $2,000 to $12,000.

Response to the AAA exhibitions was cautious at first, then increasingly respectful.

tives. Edges warp the planes they define. Acute angles confront oblique ones, sending jittery energies through an entire painting. Yet each agitation is balanced and calmed by another.

Sharply attuned to one another's pictorial utterances, Greene, Shaw and their friends formed a close-knit and mutually supportive group. The trouble was that hardly anyone outside their circle took any notice. Ignored by the Whitney Museum of American Art and the Museum of Modern Art, New York's most advanced painters and sculptors gathered late in 1936 at the studio of Harry Holtzman, Mondrian's leading acolyte in the United States. From this not entirely harmonious occasion the American Abstract Artists emerged with a program of weekly meetings and yearly exhibitions. The organization, which is still active today, presented its inaugural show in 1937. The critical response to the AAA exhibitions was cautious at first, then increasingly respectful as it became clear that the United States was making a substantial contribution to contemporary art.

Among the group's leading figures was Albert E. Gallatin, whose *Room Space*, a canvas from 1937–38, is a stately array of planes and wide bars of color. The concision and utter stillness of this picture give it a prominent place in the company of utopian abstractions by Diller and Greene. Yet Gallatin's art was not turned entirely toward the future. His palette—especially its ochers and browns—recall Cubism's world of café tables and in-



teriors cluttered with musical instruments. In his best work of the 1930s, Gallatin illuminated geometric abstraction with a memory of its origins in the art of Georges Braque, Pablo Picasso and Juan Gris.

Though Burgoyne Diller participated in the first AAA show, he did not contribute to the portfolio of lithographs that accompanied the occasion. He was simply too busy. In 1935 he had become the codirector of the mural division of New York City's branch of the Works Progress Administration, Fine Arts Division, a federal agency established during the early years of the Depression. Immersed in a tangle of bureaucratic detail, Diller nonetheless preserved his aesthetic ideals. Through art, he once said, "I am attempting to feel the oneness of all."

Putting this precept to the test more than half a century ago, he attained results that look freshly mint-

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Loose Contact, Werner Drewes, 1930. Oil on canvas; 38½" x 42". A painting executed in the year Drewes immigrated to New York from Germany exhibits influences of his former Bauhaus teachers Wassily Kandinsky and Paul Klee. Meredith Long & Company, Houston, Texas.

COURTESY KORAKIA PENSIONE

KORAKIA DREAMING

AN ARTFULLY RESTORED PENSIONE CONJURES A MEDITERRANEAN FANTASY IN PALM SPRINGS

TOP: Artist Gordon Coutts leans on a fence in front of Dar Marroc, the house he built in 1924 in Palm Springs. "Coutts brought in trees by trading ten of his paintings," says G. Douglas Smith, who renovated the house and opened it in 1992 as the 12-room Korakia Pensione.

ABOVE: "The dome was removed in the late 1950s," says Smith, whose four-year sojourn in the Greek islands inspired the whitewashed façade. LEFT: He embedded a crow in the stone doorway (*korakia* means crows in Greek) and added the gate "to convey a monastic feel."

INTERIOR DESIGN BY G. DOUGLAS SMITH
TEXT BY THOMAS CARNEY
PHOTOGRAPHY BY MARY E. NICHOLS

"What I'm after is the kind of architecture that brings back those evenings where time stops but the conversation continues," explains designer G. Douglas Smith of his twelve-room Palm Springs hotel, Korakia Pensione. "I want you to feel like you're at a dinner party with a great cast of characters in a courtyard that could be anywhere in the world."

In 1989 the peripatetic Smith gave up a Long Beach design practice to hike in the sun-blasted hills of Palm Springs. Looking for a tax shelter, he wound up with Dar Marroc, a Moorish castle built in 1924 by the Scottish painter Gordon Coutts.

Renovated as an apartment building, the castle had barely survived thirty years of fix-it-yourself tenant policy and an onslaught of AstroTurf and acoustical tile. As Smith, like an urban archaeologist, excavated doorjambs from the walls and traced the old floor plans from the scoring in the concrete, he began to dig into the history of the place.

What he found bore striking parallels to his own life. To Gordon Coutts, the desert light, climate and colors of

Palm Springs had reminded him of a place he knew and loved: Tangier, the inspiration for many of his paintings. Ill health and the wishes of a much younger American wife had kept him from returning to North Africa. At Dar Marroc, a salon soon formed of other European painters, architects and opera singers.

When Palm Springs became a magnet for Hollywood, the salon expanded to include such film stars as Errol Flynn and Rudolph Valentino. Coutts would lead champagne-swilling expeditions into the surrounding canyons, salting the sale of his landscapes with Indian yarns.

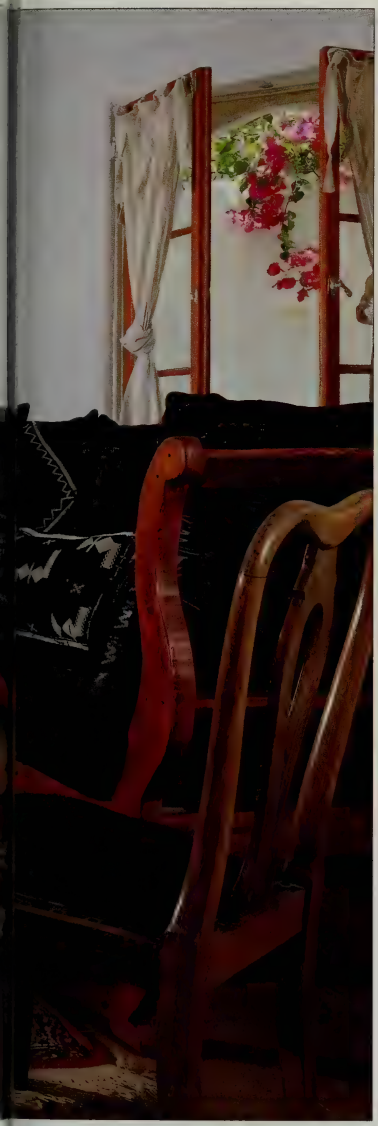
Besides physically resembling the Scottish painter, Smith too had come to Palm Springs longing for some-

"When I first saw Korakia, it was a dilapidated apartment building," says Smith. "The bones were there, but the main doors had been nailed shut, the scored concrete floor in the grand hall was covered with AstroTurf, and the ceiling had been dropped four feet." He furnished the lobby with an Italian sideboard and a chest and chairs from Afghanistan.

place else. Having grown up in a suburb of Los Angeles, he had fled first to Newport Beach, where he skippered racing yachts along the California coast, and then to Paris. On a Greek island he opened the Kalia Café, instantly a success with international jet-setters such as Jacqueline Onassis, Mick Jagger and Stavros Niarchos.

"Spetsai was a very hip, chic island for wealthy Athenians. They would close off the streets to put on plays," recalls Smith. "We had this great bohemian artistic crowd from all over Europe." He returned to the States in 1979 to make his fortune in the "real world" and spent the next eight years pining for the islands, creating designs that reminded him of Greece for such clients as the Irvine Corporation. One warm, starry night, drinking retsina at a picnic on a Palm Springs golf course, he realized Palm Springs reminded him of Spetsai.

"Find me something interesting," he instructed a local real estate broker. For two years, while he worked on the castle, Smith and his teenage daughter also lived there, not quite sure what else to do with it. A friend



LEFT: Smith created his version of a Greek island sofa in the Lower Guest House's living room and added pillows from Macedonia. "A trader stops by once or twice a year with kilims and furniture," says Smith. "He spreads his wares out and guests wander through and buy—it ends up looking like a bazaar."

BELOW: "None of the room names are themes," says Smith. "The dining room of the Lower Guest House was just that—used by artists and friends of the Couttses. We selected a wood color used throughout to replicate the look of shellacking—I think we were successful in getting that wonderful amber glow."

suggested the hotel idea, and a month later Smith opened Korakia.

He kept all the original room designations. The Studio, for instance, with its northern light and old pine floors, was where Coutts painted. "It has the éclat of being what it was—an artist's studio," says Smith. "Paint splatters were all over the floor when I took the linoleum up." The Upper Guest House, its three Moroccan arches facing the mountains, was where the Couttses' friends would usually stay. "On a summer night it's like being outdoors," says Smith. "You can lie there reading on an Afghan charpoy and watch the meteor showers."

The name Korakia, which means crows in Greek, came from Smith's hikes in the Greek mountains, where there were always crows. "But it ended up being a name no one could pronounce or remember," Smith says with a laugh.

Trying to re-create the bohemian days of Dar Marroc, Smith offered discounts to classical musicians playing at the nearby Annenberg Theater. By keeping his prices low, he soon began attracting painters, archi-

tects, writers and performance artists. Eventually they were followed, as in Coutts's day, by the movie crowd. Korakia became a word-of-mouth hotel, giving off a frequency that only certain people picked up—writers and artists, naturally, but also anthropologists, photographers and astronauts.

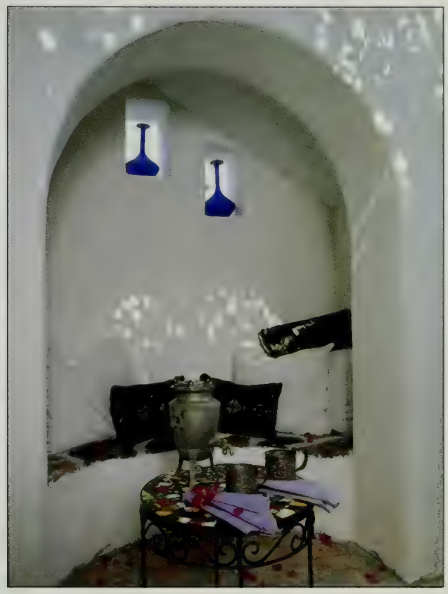
Not surprisingly, the vernacular architecture of the Mediterranean exerts a strong hold over Smith. "To me, successful design means I was never here. You check in, you assume everything is just the way it was—the walls, the arches. If I do anything that shows I was here, then obviously it's already déclassé, because I've imprinted my design thing on it."

Smith tries to fully engage the senses with shade vignettes and visual returns: a chair against a wall, a swing under a lemon tree. His method is not to use landscape architects but gardeners, not master carpenters but local handymen. To achieve his cost-effective "realness," he plumbs whatever artisanal tradition exists in the background of his workers to create effects a Greek would envy.

A stone wall, constructed with granite that had been "desert varnished" with acids, was made to look as though the stones had been collected from directly behind the house, when in fact the rock came from miles away. A blacktop driveway was brush-coated with cement and then worked with other acids for a look that echoes the stones but seems almost like asphalt.

Many of the furnishings at the hotel are handmade approximations of Mediterranean designs remembered by Smith, mixed together with pieces sent back from Italy and Afghanistan and furniture found in local thrift shops. "Most people want design

"The Library was where Coutts displayed and sold his paintings," says Smith, who selected the room's books and photographs. "It had a 28-foot ceiling capped by the dome. The fire would be burning and light streaming in from three high arched windows. I imagine visitors being regaled by Coutts and taking a landscape home as a souvenir."



LEFT: The pool was designed by mosaic artist Xavier Llongueras and Smith and installed one long weekend with the help of a group of friends. The hotel's smallest room, the Adobe Room, at left, was the Couttses' bedroom. ABOVE: A courtyard niche has Llongueras's mosaic table. "The vases were a gift from people who had stayed here," Smith says.

slam-dunked, they want it right now. But that's not the way I work," says Smith. "I buy a chair I like, and I'll wait for months until the room tells me where to put it."

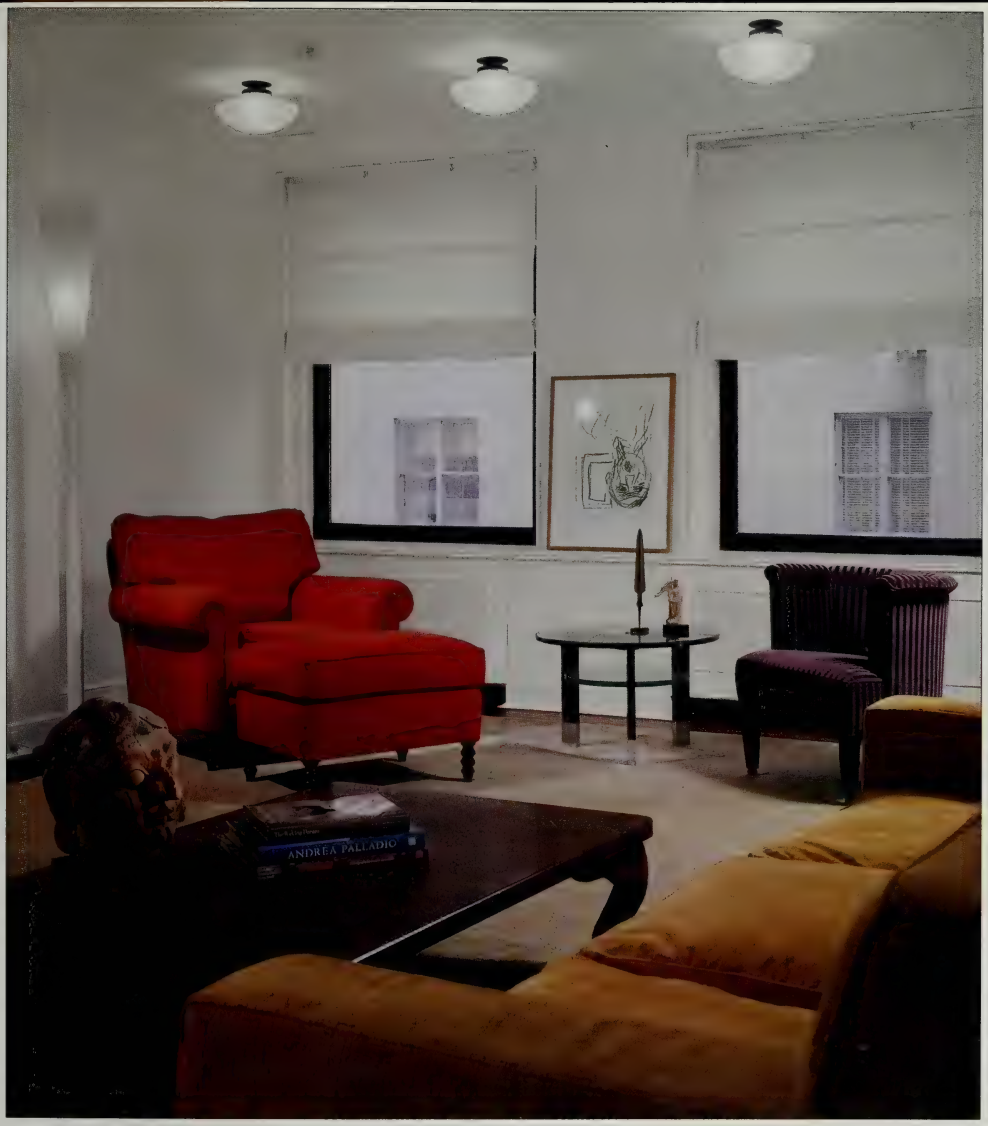
To get a look that can't be easily duplicated, Smith usually seeks out nondefinable furnishings that could belong to any period. An old snapshot once sent to him by one of Coutts's daughters showed a Moroccan table identical to one Smith had found and put in the Upper Guest House and a similar Persian carpet.

The designer is a people pleaser, a man who loses himself to people and then has to slip away. "I'm not trying to be a social success," says Smith. "My original intent was to make people peaceful and happy here. They become part of the aesthetic, and that comes back to me." □

PROPORTIONS OF LIGHT

CLARIFYING SPACE IN A MANHATTAN APARTMENT

INTERIOR ARCHITECTURE BY ANNABELLE SELLDORF, AIA TEXT BY JOSEPH GIOVANNINI PHOTOGRAPHY BY DURSTON SAYLOR



There is in an apartment—as in the universe—genesis: an order of creation starting with the basics. But if God on the First Day made light from the void, some architects—with all due respect—take on an even greater task. They have to invent the void even before they summon the light and lighting.

"First you must clear a room and establish its clarity for light to register—you can't get light to happen before you settle a room's proportions and find its balance," says Annabelle Selldorf, a German-born New York architect who trades in architecture's fundamentals. "Natural light and lighting are also essential for a clear perception of space: Once you have the space

Space and light are the essence of a Fifth Avenue apartment designed by Annabelle Selldorf. OPPOSITE: "The idea of making the darkest room the lightest prompted the lit glass ceiling," the architect says of the entrance gallery. "I also gained clean space for the art." A Christopher Wilmarth sculpture stands near a Joel Shapiro work.

ABOVE: Selldorf furnished the living room "comfortably and colorfully," she says, "in contrast with the quiet shell." Inspired by the modern period, her choices include a Josef Hoffmann chair and a George Smith armchair and ottoman. Clarence House velvet covers a Jean-Michel Frank sofa. The drawing is by Georg Baselitz.

The existing windows had been "located for the benefit of the exterior façade rather than for their proper distribution in the room," Selldorf comments. ABOVE: The path from the entrance gallery to a guest bedroom/sitting room (whose glass door "allows daylight into an otherwise dark and disorienting hallway") is lined with art. A "plausible sequence of well-proportioned rooms," says Selldorf, was her objective. OPPOSITE: A translucent glass wall—"an important link, serving as a reproportioning device and giving privacy to the dining room" on the other side—defines the hall leading to the pantry. Circa 1940 Venini sconces illuminate a Sol LeWitt series.

and get the light, then you can do other things. I like to say that my work is about proportions of light."

For Selldorf, light and space are the primary building blocks of architecture. This soft-spoken architectural creationist is especially attuned to their power because as a resident of SoHo with a practice in Tribeca—and as a veteran of a thousand openings—she has by osmosis come to master the delicate balance of how a work of art best occupies space and light.

Selldorf's primary insight as an architect practicing in Manhattan is to have understood the applicability of that knowledge to interior design, where furniture—and indeed people—also prosper in the generosity of space and light that suits artworks. She has designed many galleries and living spaces in SoHo, and she is one of a handful of architects to move this characteristically downtown view of interior design uptown, where she has vested apartments in prominent buildings on the avenues with the uncluttered sensibility of lofts. These are stately apartments that seem voluntarily to shed their luxe for wide-open calm.

Among her most recent commissions is a Fifth Avenue apartment remodel. "One of the reasons I was hired was that I always interpret an apartment in the same way I do a gallery," says Selldorf. "Where do you have a good wall? How are you going to hang art there? How are you going to make this room a good viewing space?"

The building is one of the grandes dames overlooking the Metropolitan Museum of Art, with a lobby commensurate with its position in the New York social firmament: Its entrance is awash in marble pilasters, columns and walls dressed in a variety of stones with pronounced, very liquid veins.

The weight of at least seven decades of the Social Register rides up with anyone taking the paneled and inlaid elevator cab, but it immediately dissolves at the

threshold of Selldorf's newly minted apartment. The door opens into a luminous entrance gallery, with a ceiling of light hovering over a white Carrara marble floor, one the reflection of the other. Artworks by Joel Shapiro and Christopher Wilmarth occupy the all but empty space: The room could be a small downtown gallery, but instead it introduces a rambling, high-ceilinged apartment and acts as an aesthetic lock between the building and the apartment itself. After the displays of marble and wood inlay, the entrance alerts visitors that the grand conventions of this apartment building have been subverted and rephrased to a more contemporary point of view.

Selldorf has left no fingerprints here or in the

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TOP: The study and, beyond, the dining room were formerly a single room. "This was an opportunity to create two spatial cubes that have specific purposes but are flexible enough to again become one large area for entertaining," says Selldorf (above). A pair of Fontana Arte lamps anchor the Le Corbusier glass-topped tables.

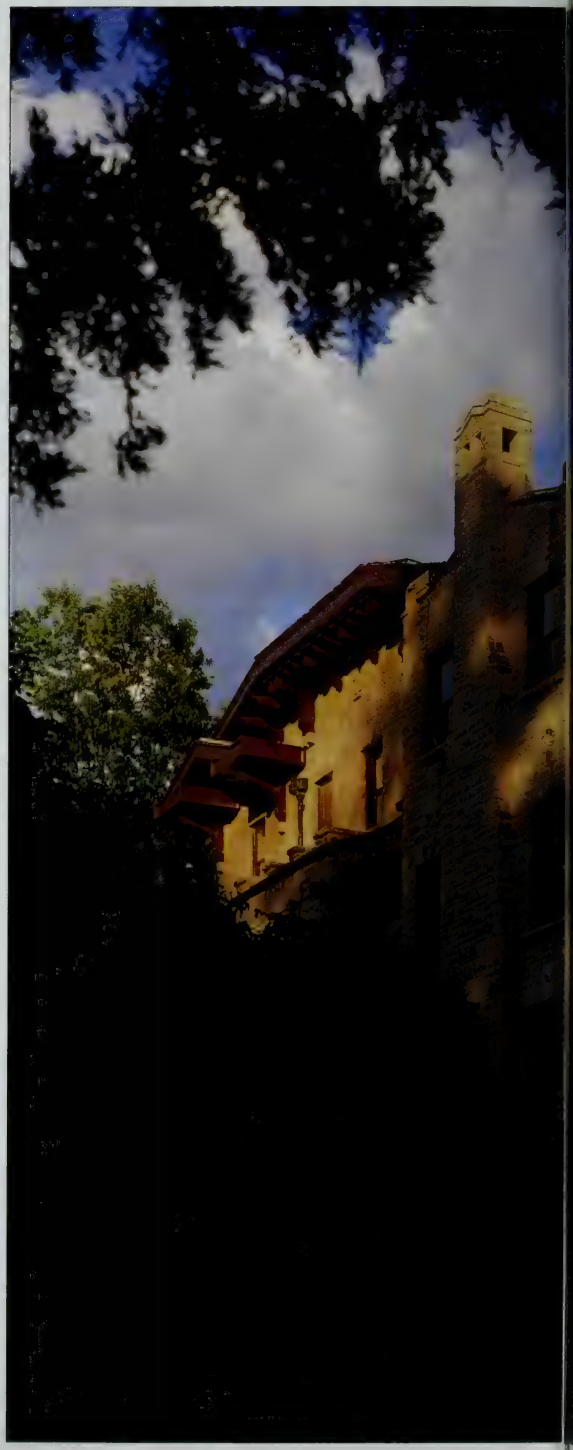
OPPOSITE: The vestibule fronting the master suite, at right, and a guest bedroom "abbreviates the hallway and is an elegant entrance," Selldorf notes. Translucent doors "bring daylight and visual continuity" to the space. In the master suite, a Barovier & Toso chandelier and a Man Ray photograph are above an antique African chair.

THE COLLECTIONS OF HENRY FORD MUSEUM & GREENFIELD VILLAGE

When auto magnate Henry Ford (1863–1947) moved into Fair Lane, his mansion in Dearborn, Michigan, in 1916, he was worth $30 million and his Ford Motor Company was producing nearly half of all American cars. The estate will commemorate the centennial of the American automobile this June and July. ABOVE: The inventor and businessman in 1916 at the dam that powered his self-sufficient compound.

In the autumn of 1909 Henry Ford visited Frank Lloyd Wright to discuss the possibility of the famous Prairie School architect's designing him a country house. The carmaker had already acquired a splendid site—a dramatic rocky bluff overlooking the Rouge River in Dearborn, just outside Detroit. Only two miles from the simple farmhouse where Ford had been born and raised, the new home was intended to be much more than a rich man's hideaway. Its thirteen hundred acres of woodland would act as a sanctuary for birds (one of his passions since

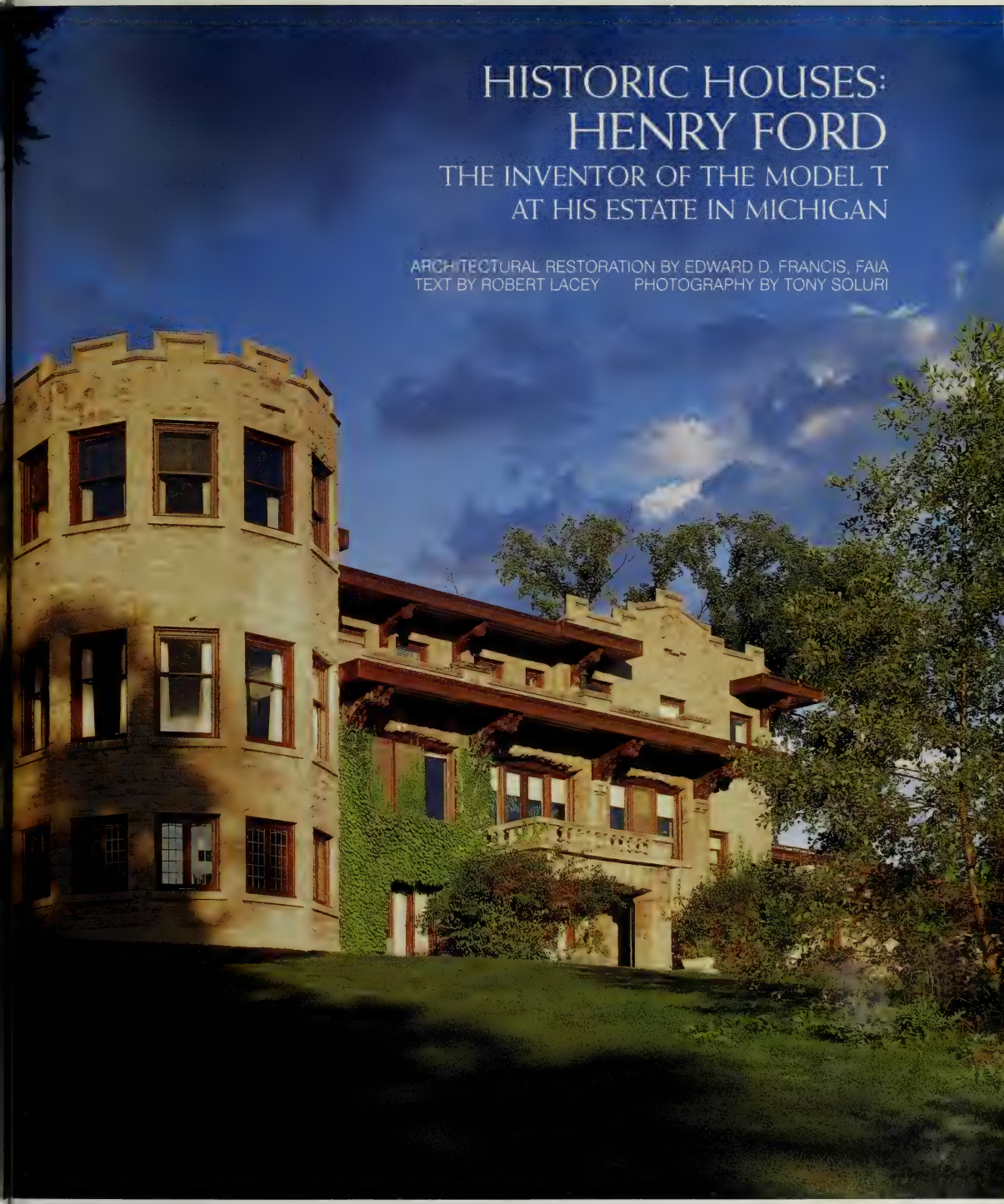
RIGHT: The Tudor-style mansion, originally commissioned to Frank Lloyd Wright, retains vestiges of Wright protégé Marion Mahony Griffin's original design, including the Prairie-style soffits and the Ohio-limestone front. BELOW: Henry and Clara Ford found the hand-wrought iron Rose Garden gate on a tour of an English manor.



HISTORIC HOUSES: HENRY FORD

THE INVENTOR OF THE MODEL T AT HIS ESTATE IN MICHIGAN

ARCHITECTURAL RESTORATION BY EDWARD D. FRANCIS, FAIA
TEXT BY ROBERT LACEY PHOTOGRAPHY BY TONY SOLURI

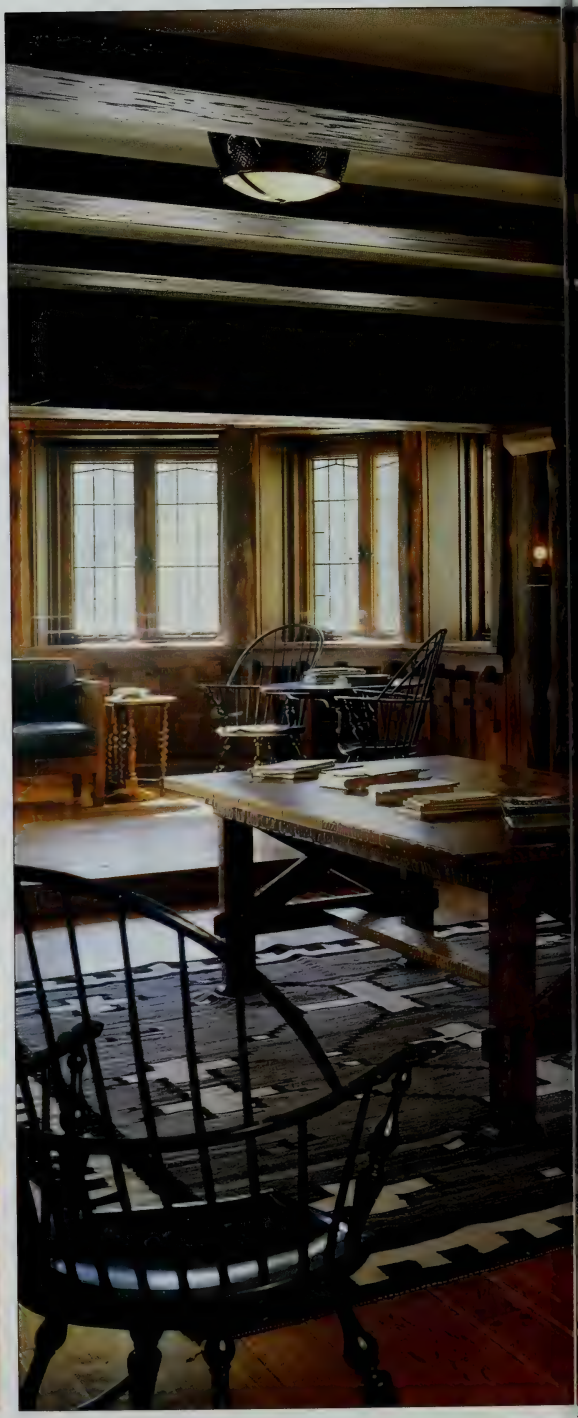


childhood), and the entire estate would be self-sufficient, thanks to water power generated from a dam that had been thrown across the river.

Scenic, spirited and offering an integrated relationship between building and site, Henry Ford's Dearborn project seemed a commission made in heaven for the guru of the Prairie School. So Wright's assistant John van Bergen was astonished to see his master react to the proposal with uncertainty. As Wright talked to Ford, recalled van Bergen, the usually flamboyant architect displayed a curious "inability to maintain his customary, self-confident manner."

A day or so later the reason for this unease became clear, for in September 1909 Frank Lloyd Wright stunned his colleagues and friends by eloping to Europe, abandoning his wife, children and architectural practice for the sake of Mamah Borthwick Cheney, the wife of one of his clients. Wright prided himself on being a man of impulse and emotion, but as he talked to Henry Ford, it must have tortured him to contemplate what he was giving up for love.

One of Wright's colleagues, Marion Mahony, took over the Dearborn project, working for the Chicago partnership of von Holst and Fyfe, and she turned out a rangy design that spread Ford's home lyrically along the top of his ridge. Incorporating loggias and balconies and swooping down to a boathouse by the river, Mahony's proposal was Prairie School architecture at its most athletic, and Henry Ford gave the



RIGHT: The Field Room "was walled up with cypress logs, very quaint worm-eaten woodwork, [which was] set on fire . . . and then scraped down with steel brushes," wrote architect William Van Tine, who executed Fair Lane's ultimate design. BELOW: Ford tried out nutritional experiments in the dining room: "A good cook," he once said, "could prepare a twelve-course meal from soybeans."

CHOP YOUR OWN WOOD AND IT WILL WARM YOU TWICE

Ford had become the world's first billionaire.

go-ahead. Detailed plans were prepared, and Mahony, by now married to the architect Walter Burley Griffin, was on her way to Detroit to supervise the pouring of the foundations.

But then something went wrong. An article appeared in the *Detroit News-Tribune* reporting that von Holst and Fyfe was building a marble mansion for the carmaker at a cost of two million dollars.

"What on earth would I do with a palace like that?" complained Henry Ford, who cherished his image as a simple man of the people.

According to some reports, Ford got annoyed at the length of time that Marion Mahony Griffin spent pouring the foundations. There were rumors that the carmaker's wife, the formidable Clara Ford, was locking horns with the lady architect over the design of an unconventional, triangular-shaped fireplace, and in the summer of 1912 the Fords went off on their first trip to Europe, returning with a liking for traditional English manor houses.

Suddenly Marion Mahony Griffin was out—to be replaced by William Van Tine, a Pittsburgh architect with a taste for baronial paneling and stained-glass windows. After lawyers' letters, Ford paid von Holst and Fyfe $22,500—the equivalent of nearly $500,000 today—in settlement for their work on one of the great if-onlies of midwestern architecture, while Van Tine went to work on the existing foundations, dynamiting some sections but seeking, essentially, to raise a chunky and traditional mansion on the ground plan of an elegant Prairie-style pavilion.

The normally talkative Henry Ford never explained his spectacular volte-face. "Home" was the only brief that he gave his new architect. Van Tine had been recommended to the Fords as a no-nonsense character who followed instructions and could get a job done, and in that respect he fulfilled his mission admirably. He started work in February 1914, and he commandeered a teeming mass of five hundred to eight hundred stonemasons and woodcarvers to get the fifty-six-room mansion completed by the end of 1915.

Aesthetically, however, the Van Tine stamp was less decisive, and Fair Lane (the name is a reference to the Ford family's roots in a town in County Cork, Ireland) stands today as a massively mixed-up memorial to its confused design history: The swimming pool wing, a lean and angular structure, survives virtually as drafted by Marion Mahony Griffin; the river front of the mansion is dominated by a bay window worthy of British suburbia, while the roof-

ABOVE: Items such as Clara Ford's 1,000-pound painted steel jewelry safe, at right, in the master bedroom, were sold in 1952 and reacquired in a restoration to the estate that has been under way for more than ten years. The safe was deceptively crafted to mimic an end table. BELOW: Henry Ford died before the master bedroom's Wedgwood fireplace during a flood that knocked out his power system. Above the bed is a portrait of his mother.

ABOVE: Prairie School landscape architect Jens Jensen's plans for the 1,260-acre grounds included the Great Meadow, which perfectly frames the sunset when viewed from the veranda on the summer solstice. "The art of landscaping," wrote Jensen, "is that of a fleeting thought that must be caught on the wing." BELOW: The original limed-oak bedroom set has been returned to the Edison Room, named for frequent guest Thomas Edison.

line is a blending of medieval battlements with Prairie-style eaves and soffits. "Henry Ford" is the only label that makes sense of it all, and Fair Lane is best enjoyed as the home of one of the twentieth century's most original and complicated men.

When Henry Ford moved into Fair Lane, his name was already synonymous with motorcars. His moving assembly line had unlocked the key to inexpensive mass production, and his superbly engineered Model T was the best-selling car on earth. In a remarkably short time, he had become the world's first billionaire. But Henry Ford was no ordinary tycoon. By 1916 he had voluntarily doubled his workers' wages to an unheard-of five dollars a day. He had also chartered a liner and sailed to Europe with a crew of fellow pacifists to try to stop World War I. The quixotic Peace Ship consumed Ford's attention for much of 1915, and that may be one reason the furnishings and finishing details of Fair Lane reflected the more conventional tastes of his wife.

The mechanics of the house were the obvious reminders of Ford's practical side. Family members' baths were served by hot and cold rainwater (soft), hot and cold well water (hard) and nozzles that blew

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ANTIQUES: EXOTIC DOORS FROM THE EAST

DECORATIVE PORTALS THAT REFLECT THEIR ASIAN ORIGINS

TEXT BY JOHN CUADRADO

WAYNE PRIDE

The elevation of a Manchu noblewoman to the rank of empress of China was symbolized by her passage through a series of magnificent ceremonial portals. On her wedding day she enjoyed a singular honor. Permitted to use the emperor's entrance into the Forbidden City, she was carried on her sedan chair through the massive central doors of the 125-foot-high Meridian Gate. On her wedding night, eunuchs conducted the empress into the imperial bridal chamber through red-lacquered doors marked with gilt "double-happiness" characters. Each subsequent year, the empress's exalted status was reconfirmed. Passing through doors emblazoned with phoenixes and dragons—her emblem and that of the emperor—she entered the Hall of Union to receive the respects of the highest-ranking members of the court.

More than purely practical means of ingress and egress, doorways communicate. Structural focal points, they are among the architectural elements most obvious to passersby, and as such they represent a building and its inhabitants. Their designs announce authority, give form to dogma, mark rites of passage and proclaim the nature of what lies within. The power of the doorway to speak is such that virtually all cultures have devoted a disproportionate amount

ABOVE: Doors and surround, Java, circa 1860. Teak; 85" x 65". Used in stilted houses in Islamic coastal communities, pierced doors, allowing the circulation of cooling breezes, frequently opened onto elaborate latticed verandas carved with intricate native floral, bird and animal motifs. Susanne Hollis, Inc., South Pasadena, California.

OPPOSITE: Doors and surround, Gujarat, India, circa 1900. Brass and sandalwood; 97¾" x 68½". Opulent brass overlay suggests that this door was made for a ruling Muslim family. Though Islam frowns on naturalistic representation, exotic birds may have been included in the decoration because the ruler's subjects were mainly Hindu. Loyd-Paxton, Inc., Dallas.

DONALD WRISTEN

ABOVE: *Sugi-do* and frame, Japan, circa 1860. *Sugi-do*: cedar and paint; frame: cypress and lacquer; 69" x 60". A pair of sliding doors painted with images of pine trees and cranes—both Japanese symbols of longevity—were used as interior doors leading from wood-floored halls to rooms laid with tatami mats. Honeychurch Antiques, Seattle.

OPPOSITE: Set of eight doors, China, circa 1790. Spruce; 105" x 172". Homes of wealthy families in northern China were usually centered around a series of courtyards. Folding in pairs, courtyard doors were often pierced and carved with symbols of happiness and prosperity. Evelyn's Antique Chinese Furniture, Inc., San Francisco.

DENNIS ANDERSON

of the available resources to their creation and embellishment. This has been especially true of the traditional cultures of the Far East. However different, the portals of a simple thatched temple on Bali, a fortress in Kyoto, an urban mansion in India and a princely compound in China share much in spirit. Within the constraints posed by the imperatives of security, the ways in which these doorways dramatize status, express aesthetic or philosophical ideals and invoke worldly or supernatural authority provide fascinating insights into the workings of their cultures.

The most elaborate doorways in Asia speak of power. The mammoth gatehouses of the Forbidden City were the tallest buildings in the palace complex and were created to represent the authority and the longevity of the ruling dynasty. In Japan, heavily timbered *nagaya-mon*, gatehouses with soaring overscale roofs, served similar functions at Zen monasteries and feudal castles. As external representations of religious or secular power, these gateways were public artworks with important ritual and ceremonial roles. It was at the gateway that Eastern rulers reviewed prisoners of war, issued edicts and meted out punishment. It was there, too, that the temple elect conducted ceremonies for laymen prohibited by religious law to penetrate further into the sanctuary.

The language of status spoken by such entryways was often carefully regulated. In China, red—the color of happiness—was restricted to doors set in imperial gateways. These doors were studded with exactly eighty-one gilt bosses. Princes and first- and second-rank officials were obliged to use the color green, and lesser officials used black and were permitted fewer bosses. Common people were also required to have black doors, although they would paste long strips of red paper on them during festivals so that they could share in the good fortune afforded by the color. In Japan, an etiquette manual called the *Blue Cover Book* recapitulated the regulations governing gatehouse design. Diagrams of the allowable styles were published, with lists detailing their characteristics. The level of grandeur permitted was a direct function of rank and income, and designs were provided for lords with incomes ranging from 2 million liters of rice per year to over 58 million liters. Gatehouses were such potent symbols of rank that architectural overreaching was viewed as a serious breach. In India, a similar obsession with the status implications of the doorway led Gujuratis of limited means to place richly carved doors on their dwellings even when they could afford little else in the way of decoration.

Considerations of rank aside, the most important doors of a structure were those charged with providing protection. For these doors, Asian builders turned to a variety of hard- and softwoods known for their strength and resistance to rot and insect attack. Chinese noblemen used "sacred timber," top-quality cedar, for the entrances to household com-

Chinese noblemen used "sacred timber," top-quality cedar, for the entrances to household compounds.

JOHN LEI

LEFT: Doors and frame, Karachi, Pakistan, circa 1850. Hardwood and brass; 98" x 48½". A pair of exterior doors carved from two single pieces of wood were probably painted a vibrant color to match the interiors of the owner's home. Raj Gallery, Scarsdale, New York.

OPPOSITE AND ABOVE: Doors and surround, Burma, circa 1830. Wood, paint and gold; 73" x 60". Doors exhibiting a strong Indian influence in their stylized floral motifs are also adorned with mythological figures for protection. Michael Connors Inc., New York.

pounds, while high-ranking Japanese preferred cypress for doors and richly grained keyaki wood for gateway pillars. The Indian gentry chose teak or sandalwood for town house portals, and the rajas of Bali employed jackfruit wood for palace doorways. Though Balinese door leaves were narrow and generally formed of single planks, most Asian exterior doors were made of multiple sheets of wood braced by metal straps. These were overlaid by heavy horizontal and vertical timbers to which they were riveted with spikes. The exposed tips of the spikes were surmounted by circular metal bosses or were centered in decorative lozenges or rosettes. On occasion, sharp spikes were made to project from the surface of doors for defensive purposes.

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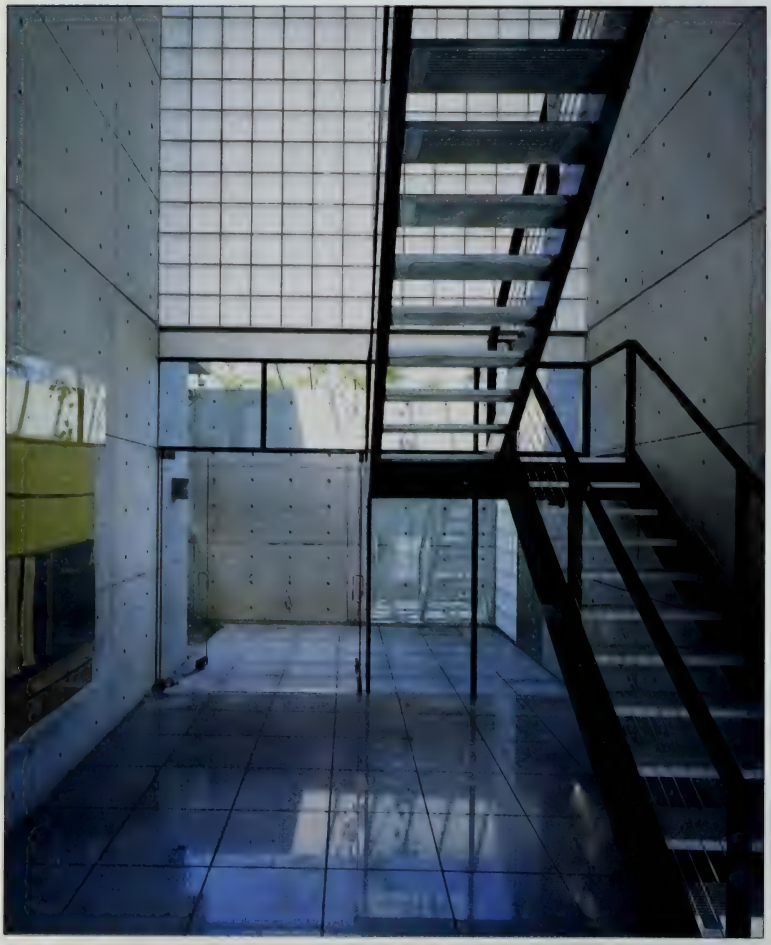
JOHN LEI

ARCHITECTURE: JERROLD E. LOMAX

SOUTHERN CALIFORNIA GEOMETRIES

INTERIOR DESIGN BY GEORGE KANEKO
TEXT BY LEON WHITESON
PHOTOGRAPHY BY STEVEN A. GUNTHER

Phyllis and Chuck Rice wanted a windowless street façade for their concrete-clad Glendale, California, residence; his device, says architect Jerrold E. Lomax, was to "jog the walls and break up the mass with shadows." RIGHT: A skylight canopy and a tree inside the entrance court add depth to the sloped front elevation. "The house doesn't really achieve human scale until you get into the well," notes Lomax. "With its height and forms, the entry is somewhat overwhelming." BELOW: In the entrance hall, the steel stair becomes "suspended sculpture." The floor is Portuguese granite, polished inside and honed to a flat finish outside.



In Le Corbusier's 1923 manifesto, *Towards a New Architecture*, he coined the frequently misunderstood phrase, "The house is a machine for living in." He wasn't saying that a house should look as if it had been made in a factory; rather, that a space meant to be lived in should be conceived with the same functional logic and structural integrity as a fine piece of machinery.

The Glendale, California, residence designed by Carmel-based architect Jerrold E. Lomax, then of Lomax/Rock Associates, for Chuck and Phyllis Rice is a perfect example of Le Corbusier's dictum. Functional logic and structural integrity govern the look of the place, from the scale of its layout to the finest detail of its finish. The style is severe but as lucid as the best examples of modernist domestic architecture, such as Le Corbusier's 1929 Villa

Savoye outside Paris and Mies van der Rohe's 1950 Farnsworth House in Plano, Illinois.

"I've known Chuck and Phyllis for over twenty years," Lomax says, "and they always said that when they found the right property, they'd have me design a 'purist' contemporary house." Chuck Rice, who heads an international color-processing laboratory, started out as an architectural photographer. "I've long admired the clean lines of early modern architecture," he says. "There's something absolutely beautiful about the style when it's done with a certain amount

The house is minimally detailed: Saw-cut lines mark the panels of the poured-in-place concrete walls. RIGHT: Near the base of the entrance hall stair is *Night Pillar*, 1958, by Louise Nevelson.

of care and great attention to detail."

Set on a pie-shaped, south-facing lot on the slopes of the Verdugo Hills, the 5,900-square-foot house's blank street façade shields an intimate yet open interior. Eight-inch-thick concrete walls relieved by panels of obscured glass blocks enclose the upper section, which fronts the canted street and contains the entrance court and hall, library, garage and utility area on the first floor as well as two guest bedrooms above.

The sculptural muscularity of the Corbusian concrete contrasts with the glass-walled Miesian pavilion that forms the lower, rear section of the house. The pavilion, down seven feet from the upper level, is set within an exposed steel skeleton encasing the living room, family room, kitchen and breakfast room on the first floor and the master suite overhead. Both floors command a splendid panorama of hills and valleys.

A double-height, fully glazed atrium housing the dining room and the main stairway connects the upper and lower sections. The atrium is flanked by a pool terrace on the east and a walled dining court on the west. "I wanted lots of glass, a house filled with light," says Phyllis Rice. "Even on a rainy day you don't feel at all hemmed in."

The modernist character of the building, with its dynamic tension between lightness and strength, was dependent on Lomax's graceful, precise touch. Failing that and a scrupulous passion for detail, the architecture could easily have fallen into the cold and strained rigidity that plagues many less accomplished contemporary designs.

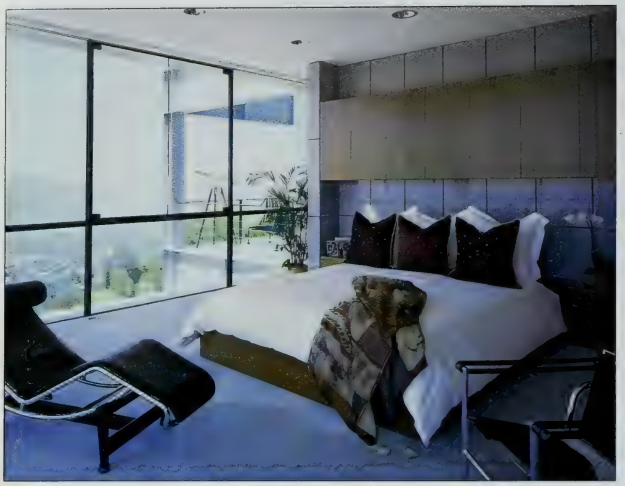
"We ground every weld until it was super smooth," says Chuck Rice, who acted as his own general contractor for the almost three years it took to build the house. "If a particular finish didn't come out right, we stripped it down and did it over until it satisfied us. We fixed things no one but us and Jerry would ever notice."

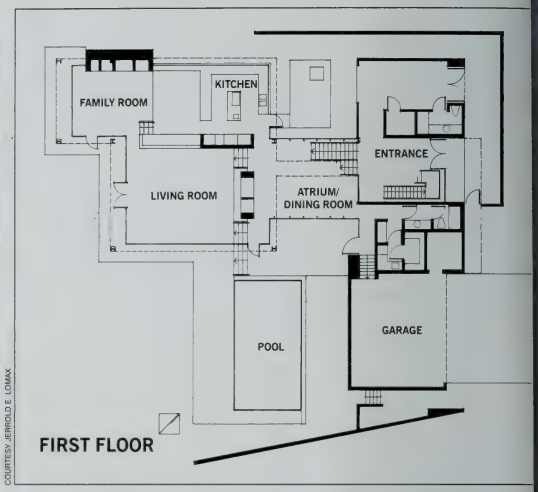
"I doubt I'll ever have another client who's as fanatical about the quality of finish as I am," Lomax comments. "We agreed on the basic design in a few weeks, but it took a cosmic stretch of time to translate the concept into a reality that met our exacting standards."

The palette of materials was deliberately limited for the purpose of continuity. Portuguese gray granite —used for the walls in the baths and master bedroom—is the primary flooring throughout, polished on the interior surfaces and honed on the exterior. All the cabinetry is made of a richly grained African hardwood that resembles a dark mahogany. The steel

Interior designer George Kaneko furnished the house with modern classics and pieces of his own design. BELOW: The open concrete fireplace in the living room also serves the atrium/dining room. A Fletcher Benton sculpture stands on one of Kaneko's side tables; a Bernar Venet rests on the hearth. Edward Fields rug.

OPPOSITE: The atrium/dining room is defined by its mullioned glass wall and the soaring steel-and-granite stair to the master suite. Mario Bellini leather cab chairs surround a Massimo Vignelli table. Beyond the glass wall, which is tinted green to filter light, a guest bedroom overlooks the upper pool terrace.





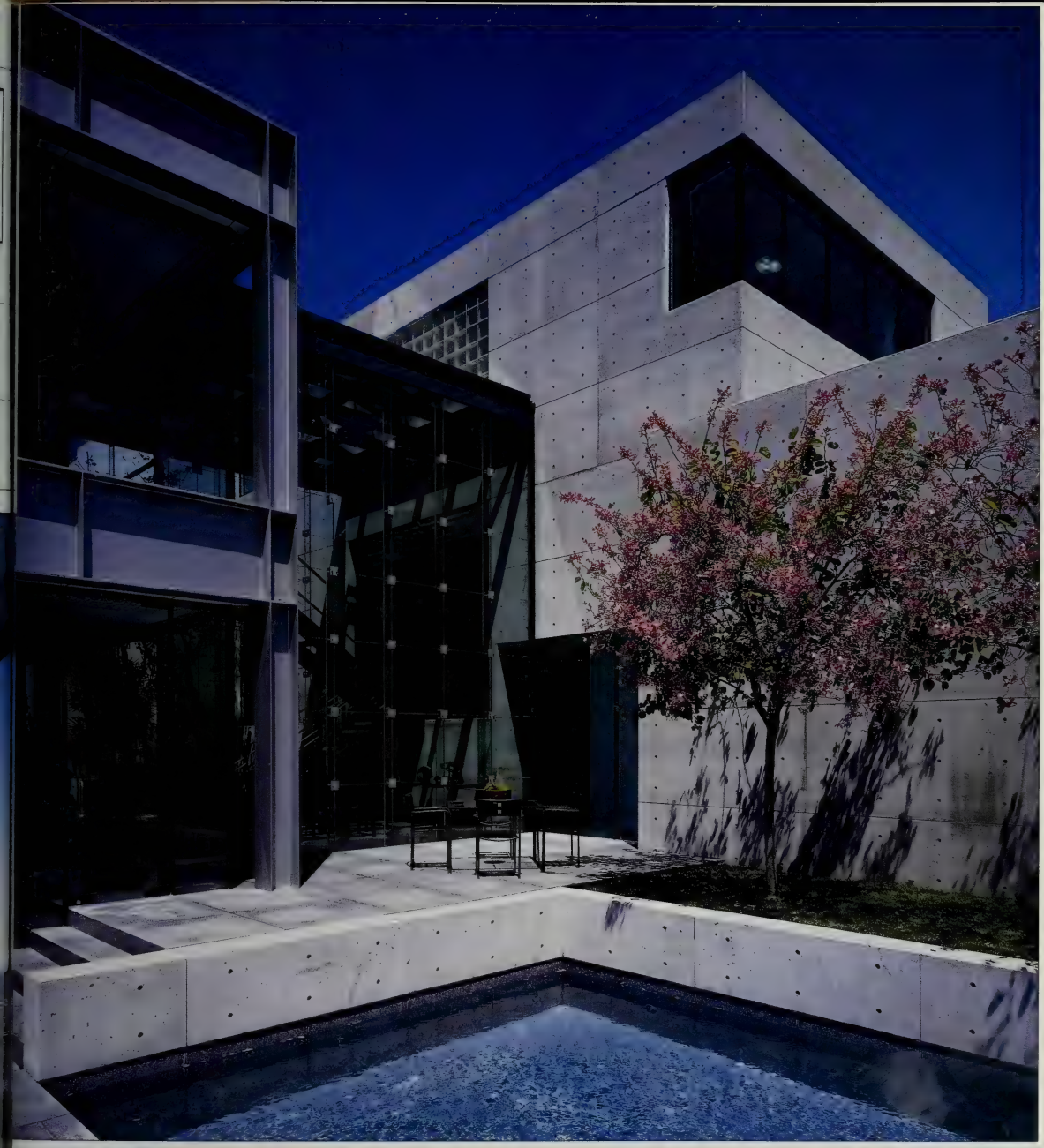
COURTESY JERROLD E. LOMAX

ABOVE: For the master bedroom, which features a polished granite wall, Kaneko designed the bed and cabinetry in an African hardwood. Edward Fields wool carpet. RIGHT: The master deck, with its panoramic view of the Los Angeles basin ("the reason my clients bought the property," Lomax points out), follows the protruding angle of the site.

mullions holding the wide glass walls, which are tinted green for solar protection, have a black powder coating, as do the metal stairs. A silver marine paint—the kind used in ship reconditioning—protects the oversize structural steel beams and columns.

There is an artful simplicity in the way things fit together: The junctions, where metal meets wood or glass meets granite, are all thoroughly refined. The twelve-foot-high stainless-steel front door that opens into the entrance court, for example, slots neatly into the concrete façade. Granite treads in the main stair appear suspended between black steel stringers. A smooth-finished concrete fireplace with a slate wood-storage surface and a sandblasted stainless-steel stack separates the atrium/dining room from the living room.

In its furnishings, the house is "Mies van der Rohe on the first floor, Le Corbusier on the second," says interior designer George Kaneko. "I



The modernist character of the building involves a dynamic tension between lightness and strength.

ABOVE: The atrium/dining room is a "spacer element," says Lomax, "a light, transparent separation between the massive concrete structure and the heavy steel-framed glass structure." OPPOSITE ABOVE: The first-floor plan illustrates the opposing configuration of the wings.

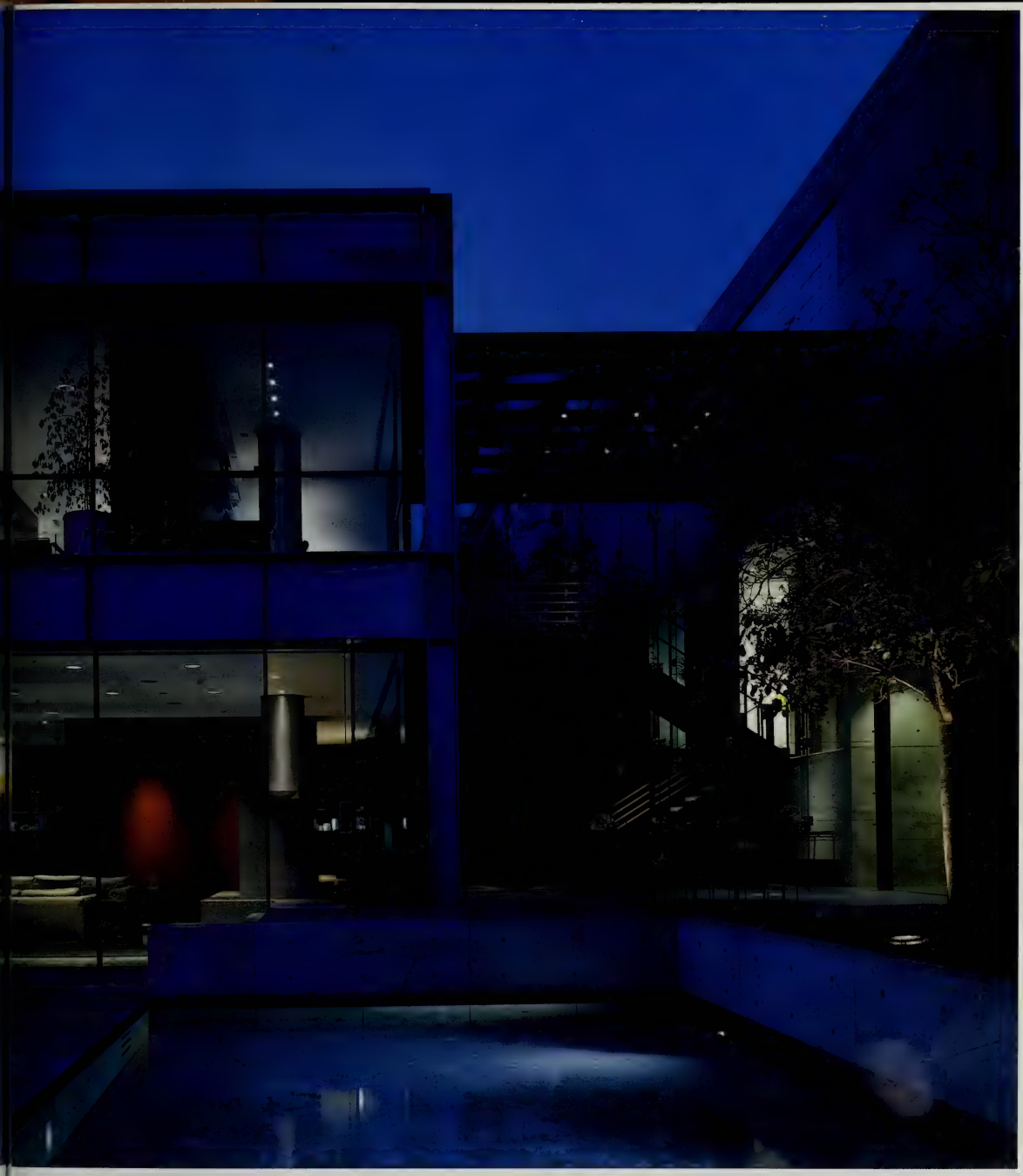
"A house as stylistically pure as this could have become something of a stage set, so the choice of furniture was crucial."

wanted to honor the formality of the architecture while making the Rices comfortable. A house as stylistically pure as this is could have become something of a stage set, so the choice of furniture was crucial."

A pair of Mies's sofas, along with two of his armless black-leather-and-chrome lounge chairs and his Barcelona table, form a grouping in the living room. The starkly glazed dining room features a table designed by Massimo Vignelli, which seems to float in a sea of transparencies of glass mirroring glass. Black leather Mario Bellini cab chairs add contrast. On the upper level, the master bedroom's Le Corbusier chaise longue and armchair are the only movable pieces of furniture; Kaneko fashioned the cabinetry and built-in bed from the same hardwood found in the public areas. Lighting throughout is recessed ceiling spots.

The landscaping, which was done by Meléndrez Associates ("whose integration of planting with the architecture was crucial to the overall success of the design," Lomax emphasizes), is necessarily minimal on the tight lot. Coral trees grace the front and side courtyards, and the pool area is bordered by orchid trees and leafy podocarpus.

"I wanted to achieve a strong, formal architecture on a limited suburban site," says Lomax, "to create a dignified, intensely private enclosure that yet embraces the view with wide-open arms. That, to me, is modernism at its best." □



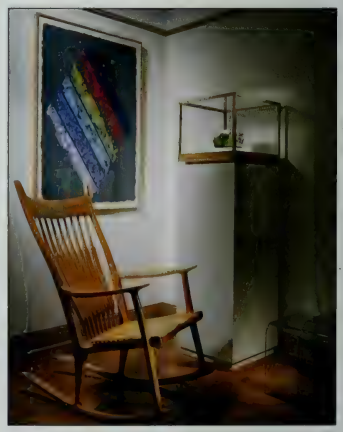
The "steel envelope," which contains the main living spaces and, above, the master suite, is, says Lomax, "a completely different architectural environment" from the other portions of the house.

LONG ON ART

THREE SETTINGS FOR THE INFLUENTIAL TEXAS DEALER

Meredith Long might strike the casual observer as a study in motion: shuttling between his downtown Houston office, his suburban gallery and his nearby warehouse stocked with enormous Stellas and Nolands; on his way to gallery hop in Zurich and to do business in London; stopping back in New York and Connecticut for studio visits with gallery artists Helen Frankenthaler and Donald Sultan. Relaxation is also a roving venture, taking him from his Texas ranch to his Aspen retreat or his house on Colorado's Frying Pan River.

But what Meredith Long has actually perfected is the art of staying put. In a city where the cultural climate is more welcoming than visitors often expect but where precipitous business cycles routinely devour oil bar-



Aspen

"Our houses are vehicles for our art," says gallery owner Meredith Long. ABOVE LEFT: Long's house on Red Mountain overlooking Aspen. ABOVE: Kenneth Noland's *Diagonal Stripes VI-5*, 1978, is mounted in the living room behind a handcrafted rocker by E. M. Long, the dealer's son, and a bowl by Ken Price.

"I learned painfully that people thought if I invited them to dinner I was trying to sell them the painting over the sideboard." LEFT: Frank Stella's *A Squeeze of the Hand*, 1985–88, hangs in the living room. OPPOSITE: Donald Sultan's *Double Chinese Pot May 16, 1989* is in the dining room.

INTERIOR DESIGN BY WILLIAM BOWNE (ASPEN AND BASALT) AND HERBERT WELLS, ASID (HOUSTON)
TEXT BY MICHAEL ENNIS PHOTOGRAPHY BY DAVE MARLOW (ASPEN AND BASALT) AND FRAN BRENNAN (HOUSTON)

Basalt

ABOVE: Long and his wife, Cornelia, at their Trout House on Colorado's Frying Pan River. ABOVE LEFT: The unobtrusive cedar-shake shingle exterior of their "elaborate fishing cabin," as interior designer William Bowne describes it, plays against the red-rock canyon.

LEFT: The early-20th-century wooden fish over the fireplace carries the house's trout motif to the living room: "Rather than take the fish home and stuff it, they'd measure it and make a replica," says Long. "That way they could eat the fish."

BELOW: Judy Haas's *Rainbow Trout*, 1994, is in the master bedroom. OPPOSITE: An 1867 Swedish pine secretary sits below Stephen Hannock's *Flooded River with Spring Snow*, 1991, in the living room.

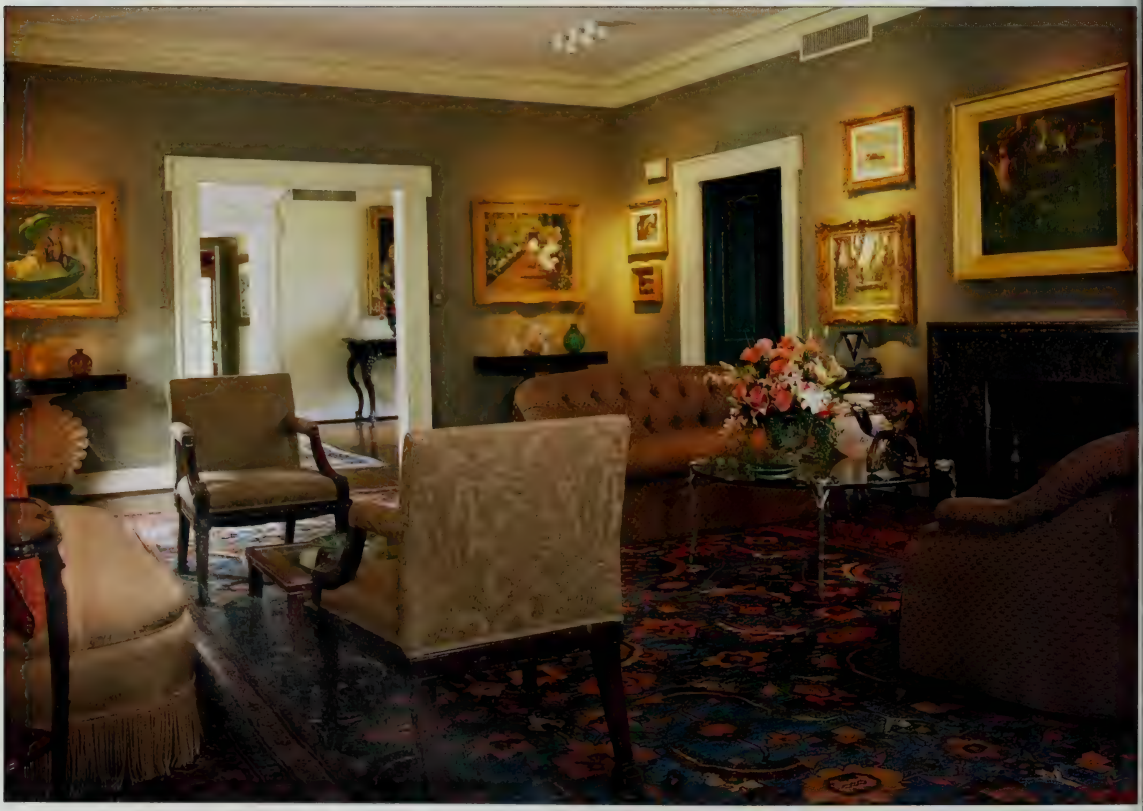
ons and art galleries with equal relish, Long's is a success story without precedent. For thirty-nine years—the last thirty-six in the same brick building on a stretch of San Felipe that is dominated by galleries—Meredith Long & Company has stayed put, surviving and thriving to become not merely Texas's most venerable art gallery but an heir to the grand tradition of the great New York City art houses like Wildenstein and Knoedler.

Tall and distinguished-looking, Long has achieved his unique success by reconciling his own conflicting traits: the innovator and the traditionalist, the passionate art collector and the pragmatic art salesman. He made his reputation by selling Houston collectors on American Impressionists in the late fifties, a time when high-quality paintings could be had for four figures rather than the current six-figure prices; a recent major exhibit of American Impressionist art at the Houston Museum of Fine Arts, drawn entirely from local private collections, was composed largely of works that have passed through Long's hands. In the early seventies, however, Long didn't hesitate to put his blue-chip reputation on the line, adopting vanguard late modernists

like Robert Motherwell, Jules Olitski and Kenneth Noland. And throughout the last decade and a half of postmodern boom and bust, Long has continued to move ahead while keeping his clients' trust; he turned his back on the ephemeral superstars of the era and embraced talented stayers such as Sultan. "I believe you have to stay rigorously with what the market says things are worth," he holds. "And young, unproven painters have to stay under the market."

Long's judgment and the breadth of his taste are evident in his home

Long views each house as "an opportunity to show a particular period" in a compatible setting. LEFT: William Zorach's *Mother and Child* occupies the lawn outside the couple's Houston house. "Cornelia convinced me it wouldn't hurt the sculptures to keep them outside."



in River Oaks, a Houston neighborhood of graciously understated houses —many of them built for twenties oil and cotton magnates—that confound the city's reputation for wheeler-dealer excess. The living room is a treasure trove of late-nineteenth- and early-twentieth-century American painting, with works by Childe Hassam, John Singer Sargent, Frederick Carl Frieseke, George Inness, Mary Cassatt and Winslow Homer. The dining room has a different personality, more reminiscent of Paris in the thirties than Houston in the twenties. It is hung from wainscot to ceiling with an extraordinary collection of American modernism: Man Ray collages, a monochrome Willem de Kooning nude, a corner full of paintings and drawings by Mondrian disciple Burgoyne Diller, the less formal geometries of Stuart Davis and George L. K. Morris.

The art-historical progression continues in what Long and his wife, Cornelia, call their New Room, an informal wing they added twelve years ago. The room commands a view of the sculpture garden, designed by landscape architect John S. Steele; the three remaining walls are dominated by large-scale works by post–World War II American masters such as Motherwell, Lee Krasner and Richard Diebenkorn. "I look at this house as the accumulation of a lifetime of collecting," Long says. "It tracks the evolution of our interests over the years."

While Long the collector looks at art with the same astute eye that Long the dealer does ("If you don't have a good eye for objects," he says, shrugging off a compliment, "you shouldn't be a dealer"), he maintains a strict separation between his avocation and his vocation. "I never bring home a painting that I haven't offered to my clients," he says. "And I never sell out of my house. These are our paintings. They mean a lot to us. They're not coming and going."

That ability to distinguish where his love for beautiful things ends and his business interests begin sets Long apart from many of his colleagues.

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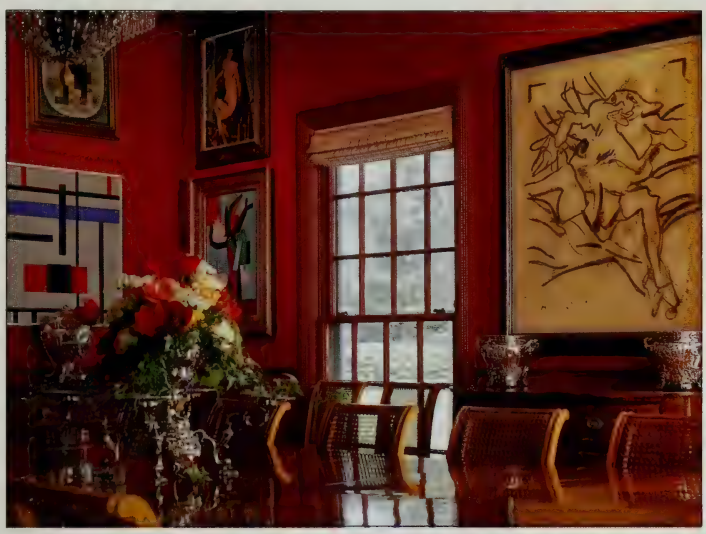


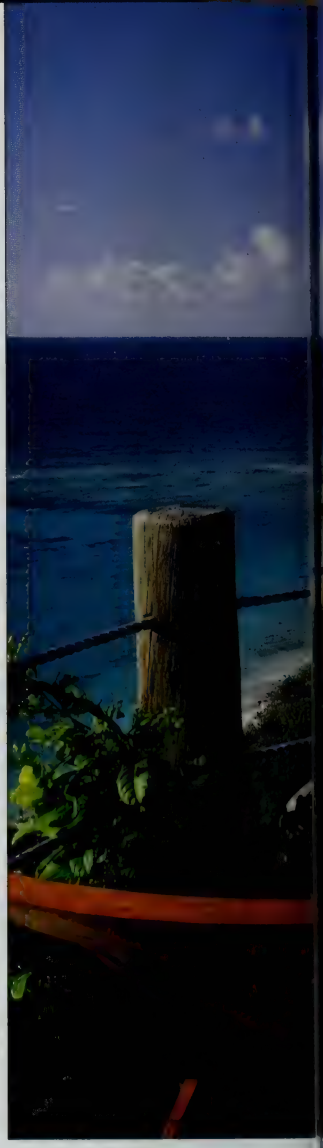
The placement of art "gives order" to the interiors, designed by Herbert Wells. OPPOSITE: The living room features works by Frederick Carl Frieseke, left, Mary Cassatt, center, and George Inness, far right. Bergamo fabric on sofa, at left; Clarence House damask on armchairs; Manuel Canovas fabric on love seats. TOP: A circa 1967 oil and charcoal by de Kooning, right, joins works by Burgoyne Diller, bottom left, Stuart Davis, bottom center, and Alfred Henry Maurer, top center, in the dining room. ABOVE: Acrylics by Noland and Motherwell, along with Hans Hofmann's *Red Table*, 1938, set the New Room's 20th-century theme.

RICHARD BRANSON'S VIRGIN PARADISE

THE BRITISH ENTREPRENEUR BRINGS THE SPIRIT OF BALI TO NECKER ISLAND

ARCHITECTURE BY JON OSMAN
INTERIOR DESIGN BY LORY JOHANSSON AND JUNE ROBINSON SCOTT, ASID
TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DAN FORER

In the Caribbean, Richard Branson, chairman of the Virgin Group, bought the uninhabited 74-acre island of Necker and created a retreat where he and his wife, Joan, stay with friends and family. It is also available to rent. BOTTOM: Branson and his two children. BELOW: On a rocky outcropping, designer Amir Rabik fashioned a Balinese pavilion where Branson often likes to sleep. RIGHT: Guests can take in the views from a deck on the house's west side. "Leaving is made easier knowing I can come back," Branson observes.



It began as a bit of a good time, really. Someone asked Richard Branson if he had named his music company, Virgin, after the Virgin Islands. He explained that he had set up his first company at sixteen, when he was "inexperienced in this, that and the other," although friends observe that money and virgins were the only things in short supply in his office at the time. The Virgin Islands were something he'd never thought about.

"I was curious," he says. "I wouldn't have bothered if it hadn't been for the name, but several of the smaller British Virgin Islands were for sale, and I was courting a beautiful woman. I could pretend to be a buyer—it would be a great weekend."

They flew over islands that were no more than rocks in the sea, then over Necker Island, green with the Neckerberry bushes that give it its name and circled by a coral reef, white-sand beaches on the Caribbean side and dramatic headlands on the Atlantic side. The only inhabitants were a few goats. It was the desert island of his dreams. He made an absurdly low offer and was curtly refused. Time passed, he upped it a bit and bought an island.

Years passed. Branson sold the record company, started an airline and established a reputation as an English adventurer with a manic fondness for fast boats and hot-air balloons; a white knight of environmental concerns; a David slinging at British Airways; the persona behind the irrepressible grin. All the while he pondered what to build on his island. "Not an easy decision," he says. "When you've got a beautiful island, the important thing is to enhance it, not damage it."

Then one day Jon Osman, an English architect based on Tortola, got a

Tortola-based architect Jon Osman chose Brazilian hardwoods for the house. OPPOSITE: The main room is infused with the "airy Balinese style" Branson wanted for the interiors, which have been redesigned by Lory Johansson and June Robinson Scott. Sofa is by Linda Garland.

"We planned the interiors in response to Richard and Joan's dream of bringing Bali to the Caribbean," Johansson says. ABOVE: A 22-foot-long Brazilian table occupies the dining area. The oil lamps are from Bali, as are the chair fabrics, which Johansson and Scott designed.

call. "I've got this island," Branson told him. "I don't know what I want, but come up with something and I'll tell you what I think. If you have any ideas, can you meet me in New York tomorrow?" Osman knew the island, and he did have some ideas. "The message from the very beginning was that he wanted to keep the feeling of being alone on the island," Osman explains. "A Robinson Crusoe camp would have been enough. We went from there.

"The first thing to do was choose a site. So I sailed over, put on army boots, carried pliers to extract the spines of the barrel cactus that go right through them, and walked every inch of the seventy-four acres. I found one sickly palm tree, a herd of aggressive goats and a marvelous view from Devil's Hill. That was the place. I sat at the top for a long time, listening to what Necker was telling me. Which side of my face was getting the breeze? Where would the sun rise and set? How could I define a three-hundred-and-sixty-degree view, frame smaller views to protect the feeling of being a castaway?"

It took six months to blast the top off the hill and make a level site for

a house that would follow the profile of the hill, its roofline replacing the peak. Stones from the blasting face were used for the walls, but otherwise all the materials had to be imported: "all this sand," says Osman. "But for this quantity we would have depleted the beach. And salt was a problem, so even water had to be brought in. There was no fresh water on the island."

Stone from Yorkshire for the floors came ashore in old military craft, in a scene like a Normandy landing. Huge hardwood beams from Brazil were so heavy that the barge went aground on the coral reef. "It took a week to offload them onto smaller barges," Osman recalls. "The wood is so dense that Brazilian fishermen use it to make anchors. If the boat broke up on the reef, we'd have had a problem. Fortunately it didn't."

The house took shape under tropical dictates, with deep foundations and posts that stand up to hurricanes, a breezeway between the two blocks and wide overhangs for shade.

"The house is rooted in traditional West Indian architecture," Osman explains. "It grows from this island, but an overlay of Indonesian influence came later. Three-quarters of the way through the construction we began to think about furnishing it, and Richard's thoughts turned to Bali, a place he has always loved for its feeling of mystery, its rich tradition of crafts. It seemed appropriate to add the culture of one island to another —the climates are similar, and the sculpture of Bali and Linda Garland's

Each of the house's ten bedrooms has a different view. ABOVE: Woven mat ceilings and dark-stained wood trim highlight adjoining guest bedrooms. "We wanted to bring a contemporary feel to the rooms by combining vividly colored and white fabrics," says Scott.

OPPOSITE: The master bedroom was meant to evoke the mood of a romantic hideaway. The four-poster, designed by Scott and Johansson and assembled by local artisans, was made with Dutch colonial posts, a footboard from a Balinese opium bed and a headboard from an antique bench. The throws are Balinese. Wedding sandals are Indonesian.

wonderful giant black bamboo furniture looked right."

Construction continued, with much of the design worked out on-site. "There was a lot that could not be put on drawings," says Osman. "The terraces aren't straight—they follow the contours of the hill and had to be marked out on the ground. A waterfall runs down into the swimming pool. You can't design a waterfall on paper. We started at the bottom: Huge stones were maneuvered in slings, and I jammed them into place, one above the other."

Landscaping began with the decision that wind generators would be an intrusion. Generators and a desalinization plant would be built into a hill. Foliage-hungry goats were moved to another island, palm trees and almond trees planted to stabilize sand beaches, a nursery set up to acclimatize plants before they were put in place. Small paths were kept wherever possible, but if paved roads were essential, the concrete was camouflaged with pigment added for color and palm fronds for texture.

Three years later the house was finished. "Richard arrived, gave me a big hug, and we knew we had things right," says Osman. "During that first

"It didn't seem right to have an island like this and use it only a few months of the year. Personal indulgence doesn't interest me."

LEFT: A teak table is set beneath a handcrafted Balinese pergola on the luncheon terrace. Johansson and Scott used Balinese teak in the redesign. "It can withstand humid, salty air," Scott explains. The ceramic bell lamps are by Don Schnell, an artisan on St. John.

BELOW: Osman used rock blasted from the site and Yorkshire stone around the pool, which appears to flow into the sea. "After six months the workmen felt as though they'd come to work in a quarry rather than on a house," he recalls. The timber bamboo furniture is Balinese.

stay, two couples got so caught up in the spirit of the place that there were two impromptu weddings. Then we *really* knew we had things right."

Branson was also married on Necker, to Joan, the beautiful woman who had inspired his first visit to the island. The ceremony was held on the beach. The best man delivered the ring on a sailboard, but he mistimed it, and he and the groom both fell into the water. The party went on for days.

In the Branson tradition, impetuous beginnings have a way of becoming useful enterprise. "It didn't seem right to have an island like this and use it only a few months of the year," he says. "Personal indulgence doesn't interest me. I do feel that wealth brings the responsibility to generate new ventures, employment for more people so the island can be rented. Weddings, honeymoons, family reunions—Necker has worked its magic for a lot of people."

Over the years two Balinese pavilions have been added as guesthouses: One, called Bali Hi, is on a rocky outcropping; the other, called Bali Lo, is on an inland slope. For each, the traditional dovetail components were assembled in Indonesia, then shipped to Necker and reassembled by de-

signer Amir Rabik and given hurricane reinforcement by Jon Osman.

With time, however, the Caribbean sun and salt and sea took their toll. Maintenance often had to be by trial and error. Furniture on the terrace cracked because intense heat caused the air trapped inside each hollow of giant bamboo to expand; discreet holes were drilled on the underside. Raffia deteriorated; a finish intended for yachts was applied. Housekeepers found nearby chandleries more useful than household shops.

Somehow the original simplicity of the rooms had been lost. It was time for stage two.

The overhaul was planned by Lory Johansson and June Robinson Scott of Ergo Design Works in Los Angeles, friends who are decorating Branson's

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A deck shared by three bedrooms overlooks the lagoon, which has been restored. The crocodile bench is from Bali. The paving stones were shipped from Yorkshire, England. "Even the rain can be wonderful here," says Branson. "You can see storms coming across the sea."

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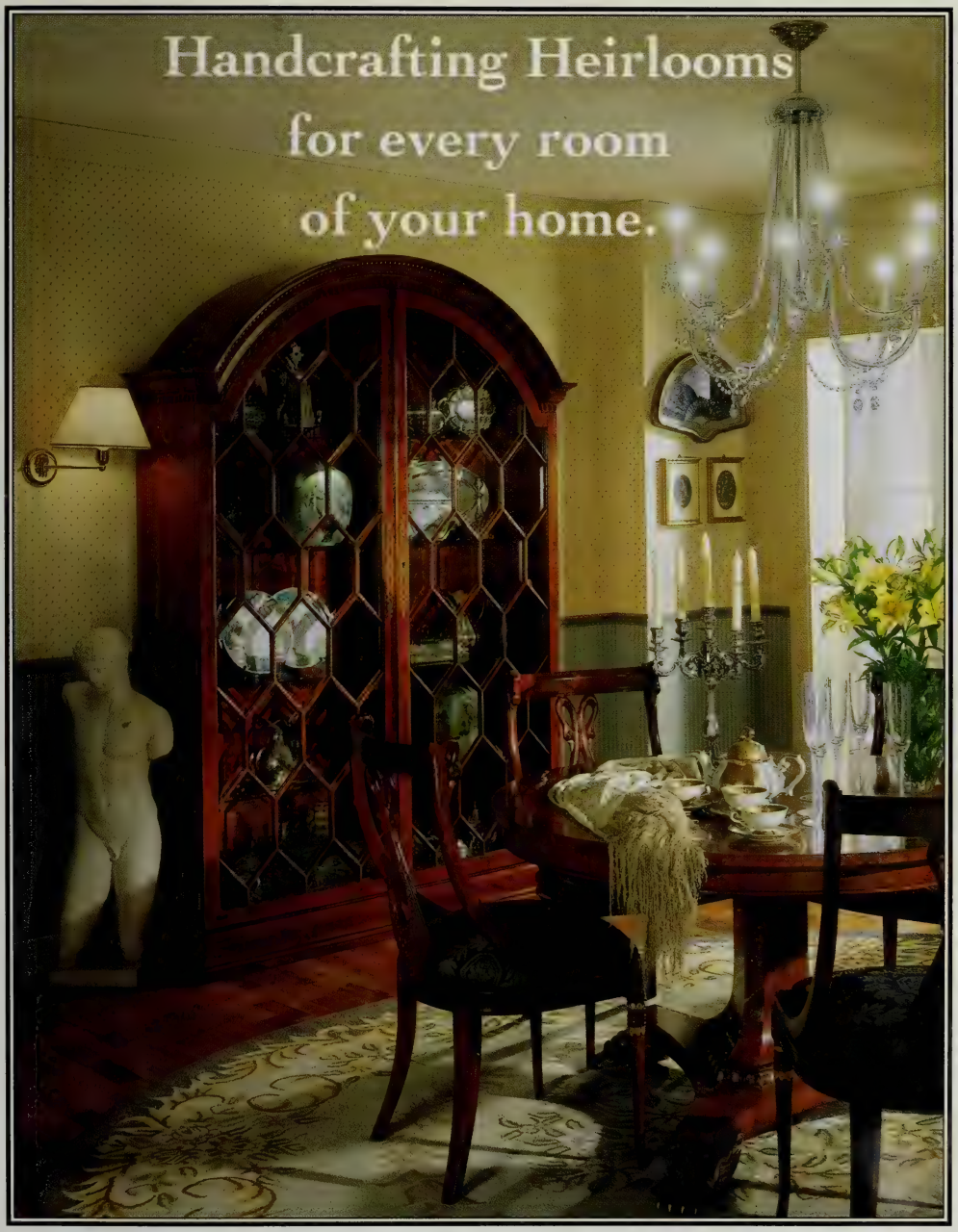

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EVOLUTION OF THE ARTIST'S HOME AND STUDIO

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it was already a closed statement. I want a house that isn't a statement, just a place where I live. It doesn't have to have any particular feeling because I always have a bunch of stuff thrown around."

Considering the chaotic and convulsive nature of Moses' painting, the interior of his house is surprisingly ordered and spare. Japanese *tansu* chests share space with thrift-store pieces, like the steel bureaus in the main room that the artist stripped of their old paint. "I think the interior is addressed to things that I like," he says. "I used to collect Stickley furniture because we could get it at the Salvation Army for ten or fifteen dollars. I always liked the style because it looked so fundamental and clean. It wasn't all ornamented up. It looked modern, though it predates Loos and Wright and all those guys. Now it's expensive, but I'm all decorated up. It's embarrassing."

The interior of the house is painted a warm cream. Skylights provide the indirect illumination that Moses favors. The main room, largely filled by a pool table, is separated from the sitting room by a wall painted the color of gray clay and a nineteenth-century carved portal from Kenya.

Throughout the house are works by Moses' friends: Ed Ruscha, Ken Price, Billy Al Bengston, Tony Berlant, Vija Celmins, James Hayward and Scot Heywood. In the living room and library are the artist's own small drawings from the early 1950s, which he put up in preparation for the retrospective. A drawing of a courtyard apartment where he once lived will most likely hang at the entrance to the MOCA show. Like the other early works, it is notable for its meticulous realism and its debt to the Italian still-life painter Giorgio Morandi. "I was into structuring and locking things then," he explains. Lowering his voice, he adds in mock seriousness, "Because I was afraid of sliding off the face of the earth."

Like many artists, Moses benefited from the resurgence of interest in painting in the 1980s. Sales were solid, prices were up, and he decided that he needed a proper studio. He took a drawing of a barn scribbled on the back of an envelope to Steven Ehrlich. The result is a double-height structure with a gabled roof, knotty-pine rafters and clerestory windows that can be blocked out to control the light. By the time it was completed, Moses had already begun working outdoors. "I thought then that the studio was a big mistake, that I really didn't need it, since I paint outside. But it ended up that I needed it." Although the studio now houses many of his paintings in storage racks and his drawings in drawers and bins, it serves primarily as a space where Moses can assess his work.

On the concrete slab outside the studio, blank canvases stretched on mahogany panels are laid out horizontally, awaiting paint. "In 1983 I started to use these squeegee things that I got at Allen Janitorial in Santa Monica," he says. "I pour the paint on and take the squeegee and level it off so it looks stamped and marked. It's a sort of primal gesture—and a search. When it lights up, I know it's finished. The question is how to hang with that place where it just opens up. You can't get artistic or go back and use brushes. That's cheating."

Moses' first exposure to modern art was in the mid-1940s, when the heroic struggle of Abstract Expressionism was omnipresent. A photograph of Jackson Pollock hangs next to the sink in his kitchen. "Pollock is absolutely the guy who broke the spine of all that painting with a brush," says Moses. Yet, when citing artists who he believes capture the transformative essence in their art, Moses most frequently brings up Renaissance painters such as Piero della Francesca, Giotto and Cimabue. "When those people's paintings activate you in a physical way, it's like perfume—it takes over your mind. That's the sensation I'm looking for in my studio, and every once in a while that special feeling might occur." □

A DESIGN DIRECTOR IN BANGKOK

continued from page 136

ers to level the floor. When they got through there was so much dust, it was the first time that anybody had seen snow in Bangkok. We used shovels to dump it out."

The main residence, containing Pierce's dining room, bedroom and study, in addition to his living room, is the most formal building in the compound. But it is counterbalanced on the other side of the garden by the rambling plantation-style house.

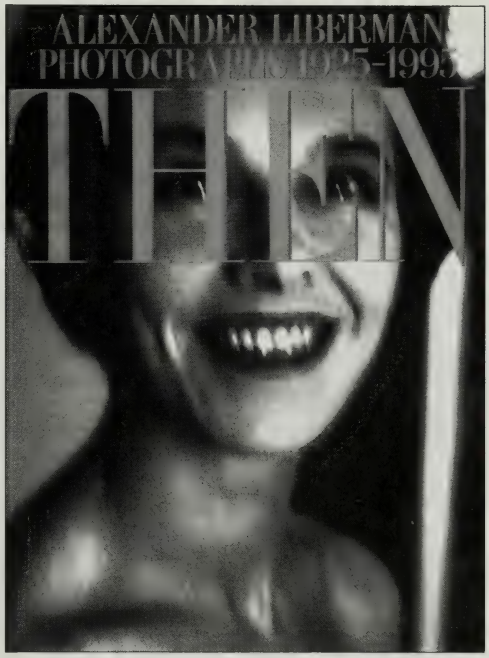
Evocative of a New Orleans riverfront home, the "beige house," as he sometimes calls it, was originally located in central Bangkok across from the British Embassy and the American ambassador's residence. It is typical of the upscale houses that were built at a time when Thailand had just opened itself up to Western influences.

When Pierce purchased the structure, many of the interior walls were damaged. Beyond that, transporting it across the city turned out to be a nightmare. "We discovered that in Bangkok you can only run trucks between midnight and five A.M., which meant that we were keeping some pretty odd hours," Pierce says.

Able to salvage only about a third of the wood, he reconfigured the seven-room structure, eliminating the interior walls on the second floor to create a single loftlike space—"like a ballroom," he says. He stripped the paint and restored the teak to its natural condition. In the dramatic staircase tower, he added a decorative ceiling that once belonged to a Burmese temple. The building is elevated to avoid flooding, designed for cross ventilation and fitted with intricate filigree over dozens of top-hinged shuttered windows that one could easily imagine in the American South.

The major difference is that there is no veranda. But that certainly has not stopped Pierce from outdoor entertaining. "When I throw big parties, we have drinks in the beige house and dinner outside," he says. "It feels great, like we're putting on the dog." □

Cocteau
Picasso
Chanel
Raymond Loewy
Capote
Baryshnikov
Jasper Johns
Irving Penn



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RANDOM HOUSE

CLARIFYING SPACE IN A MANHATTAN APARTMENT
continued from page 156

adjoining living and dining rooms. But there does seem to be a general radiance, and it is in this glow that her touch invisibly resides. She is not so much a minimalist as an essentialist who has subdued the rooms so that subtle, even subliminal, things—like the gradations of light on a wall—quietly read.

Beyond the entrance, a backlit wall of frosted glass doors materializes light and shines like a screen in a movie theater just before a film. The incandescence of the glass as a wall makes the space seem indeterminate—neither here nor there but ambiguously in-between.

In a neighborhood where windows are often dressed like debutantes in the full crinkle of taking their bow, Selldorf has designed nearly monastic shades from a simple, gauzy white wool hung on rungs of slightly crooked bamboo shoots. Lit by the sun, the translucent shades luminesce like the glass doors, imparting a gentle and even light.

The three-bedroom prewar apartment possessed distinctly New York attributes—the windows, the views, the scale. "I felt it was important to maintain—and enhance—that character, otherwise I would have lost any reference. With renovations I try to make an interior feel authentic, as though it belongs as part of that building. Fundamentally I believe that there really isn't a bad room. You can always manipulate it enough so that you find its center of gravity."

While grand, the existing spaces were awkward; the walls even looked insubstantial. "The proportions were off—the dining room was a long, skinny space separated from the living room by a wall that was way too thin. The openings were oddly sized and misplaced. We didn't reconfigure the apartment, even though we took everything apart: I tried to reorganize things and just make sense of what was there. The idea was to adjust the proportions of the spaces and their respective openings and to clarify the apartment's character."

Selldorf altered the ungainly length of the living room by thickening the wall next to the entrance the depth of a closet; with a wall of bifold glass doors, she halved the banquet-size dining room to form a study and a dining room. From the living room to the dining room and library, she made two large doorways and ringed each ceiling with a wide cove that seems to bend light up from the walls.

"I prefer to give the impression I've done nothing rather than too much," she offers. "I prefer to create an unconscious comfort rather than to overstimulate a space visually. My design is about the ease of living in a clean and clear space."

This quiet, meditative calm gives the various large-scale paintings breathing room. The design strategy of allowing art a freestanding independence also works on the furniture. Throughout the apartment, space does not collect objects but separates them from one another, the pieces never merging into an ensemble, each existing on its own merits.

"I don't think of myself as a minimalist designer, because I like materials and I like decorative objects," Selldorf says. "But at the end of the day I like restraint and the clarity of just a few things."

She chose each piece in her galaxy of objects for its personality. Straining forward like a terrier, a barrel chair upholstered in a striped silk stands steps away from a roomy armchair by George Smith, contoured for a long sojourn with a Russian novel. Its relaxing felt upholstery is the color of pimiento.

Furnishings dating from the 1930s through the early 1950s, mostly from France and Italy, constitute a design strand common to all the rooms. For the entrance hall, Selldorf selected a machine-age side chair by the Italian architect Giuseppe Terragni, made of tubular stainless steel bent like the handlebars of a bicycle. Anchoring the living room is a solid, square-shouldered Jean-Michel Frank sofa, upholstered in a sunny, textured velvet that draws out the shimmer of gold in the handwoven Tibetan rug. A torchère by Italian architect Gio Ponti projects a certain eeriness: Its glass base, mirrored at the bottom, shines green at the rim. The frosted glass of a 1940s chandelier by Italian designer Archimede Seguso over the dining table further diffuses the light in that space, veiling the bulbs.

"I particularly like that early-to-mid-modernist period when Terragni and Ponti designed," says Selldorf. "They combined fabulous craft and strange ideas and got away from being purely rational. The wackiness of the metal and the ephemeral quality of the hand-blown glass in the Seguso fixture captures that character."

Beyond the occasional period lamp, Selldorf turns light fixtures into architecture by arranging them in linear groups that march along walls and ceilings. Her lamps of choice are Italian, her shades of choice frosted to glowing. Just when she establishes a rule, however, she breaks it. She consummates a disciplined row of sconces in the long hall to the master suite with a dizzy Venetian chandelier that swirls in blithe frivolity below a glass cap and orb. As though penitent for the lapse, she places along another hall a row of raw floodlights (on dimmers) in porcelain sockets straight out of a hardware store.

"I don't try to think of my work in terms of style because I don't want to make something that's just fashionable, doesn't last and isn't appropriate," says the architect. "I'm not bringing Santa Fe to Fifth Avenue."

Instead, Selldorf endows space with a cool, dispassionate beauty that is simple, clear and intuitively right. □

She is not so much a minimalist as an essentialist.

THE BRITISH ENTREPRENEUR BRINGS THE SPIRIT OF BALI TO NECKER ISLAND

continued from page 192

house in London and who were, like everybody who works for the entrepreneur, caught up in the whirlwind of energy that takes over his projects. "Recover, reupholster, buy more from Bali" was the brief.

"The original concept, the feeling of mystery that is Indonesia, was still valid," says Johansson, "so we went to Bali for three months and bought Dutch colonial antiques and wonderfully carved native furniture. We took carving from trunks and benches to make four-poster beds that give the feeling of sleeping perched above the sea and the view."

New fabrics were to be light and airy, so they bought lots of the white-on-white embroidery from Linda Garland, who designed the interiors originally, and batiks and ikats that lend each bedroom a splash of color.

"We joked about beginning on Bali during the monsoon season and finishing in the Caribbean during the hurricane season," Scott recalls. "Very funny. Hurricane Luis struck. That set us back. We cleaned up, then it was Hurricane Marilyn. To Jon Osman's credit, there was nothing more to repair than a few shingles on the house and the pavilion roofs. But damage on other islands meant that every shop had run out of nails, screws—everything. We had to have picture hooks sent in by Federal Express."

Whenever Branson arrives, the first thing he does is walk around his island. "It's a small island," he says, "but very different on the Atlantic side, which is roaring seas, and the Caribbean, which is utterly calm. We laid out meandering paths that follow the contours and the view, and built little pagoda-roofed huts along the way for peaceful shady stops. The far side is like the Scottish outback without the heather. Rare birds, like the Mangrove yellow warbler, nest on Necker because the island was uninhabited. Now that we have restored ponds, even more birds are coming."

Days begin with breakfast on the terrace. Hummingbirds arrive for hibiscus and oleander, and guests wearing sarongs and kimonos in bright batiks to match their bedrooms rival the little birds for color. As Branson says, "People see those sarongs and forget to unpack. We tend not to wear very many clothes here."

For the first few days Branson is likely to be on the telephone in the mornings, "but then Necker does something to me," he says. "I walk to the beautiful four-hundred-year-old temple that we brought from Bali and constructed halfway up the hill. That is my thinking place, a place where all I hear is the breeze and all I see is a wide landscape of sky and sea and curving hills planted with papayas and mangoes. I could be the only person on the island. From then on, the telephone is off the hook." □

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AN OVERLOOKED PERIOD OF DYNAMIC INNOVATION
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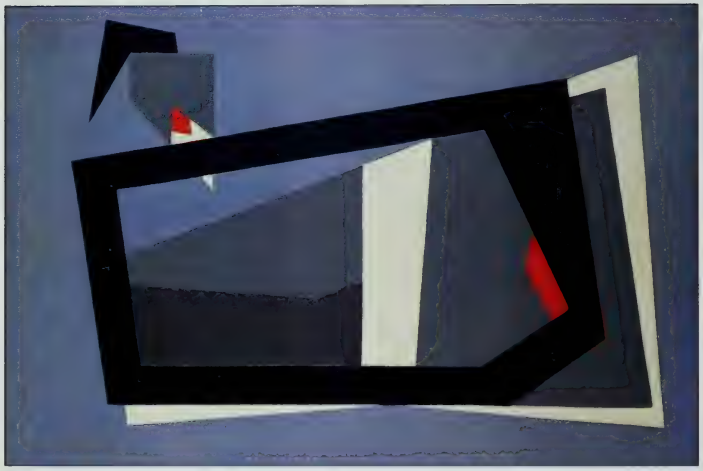
The abstract painters of the 1930s produced images of resilience and indefatigable vitality.



Flying & Floating, Balcomb Greene, 1939. Oil on canvas; 32" x 48". A vocal proponent of abstract art, Greene was the AAA's first chairman. In the 1938 yearbook he wrote of the power of abstract art to reach the individual "through the most immediate of aesthetic experiences, touching below consciousness and the veneer of attitudes." Sid Deutsch Gallery, New York.

ed even now. All is clear in a Diller painting. Edges are crisp, lines meet at angles of precisely ninety degrees, and the eye can feel the care taken in balancing one shape, one bright primary color, against another.

Paring their means down to basics, the abstract painters of the 1930s produced images of resilience and indefatigable vitality. Out of simplification would come a renewal, they hoped, and their faith had a persuasive appeal in the Depression years. Sculptor David Smith joined the American Abstract Artists, as did Lee Krasner, Ad Reinhardt and George McNeil. Willem de Kooning and Arshile Gorky were drawn to the group for a time but never enlisted. Because these artists are now celebrated for later work in styles far from geometric or biomorphic abstraction, their careers in the orbit of the AAA have been seen as merely preliminary.

For decades, in fact, the entire episode of abstract painting in the American 1930s has been treated as an overture to the triumphal appearance of Abstract Expressionism in the years after the Second World War. Now a reassessment is under way, and it is possible to see how brilliantly Burgoyne Diller, Ilya Bolotowsky, Balcomb Greene and their friends balanced individuality against the claims of a shared style. Diplomats in the realm of the aesthetic, they effected a rapprochement between Europe and the United States. Our first truly avant-garde artists, these painters cultivated harmony, clarity and stability —traits that grow steadily more attractive as the millennium approaches, with all its uncertainties. □

HENRY FORD
continued from page 163

warm compressed air for drying off. The electrical system, designed in consultation with Ford's friend Thomas Edison, was direct current, and it was generated in a powerhouse that was state-of-the-art. (The powerhouse is a focal point of an ongoing restoration to the estate by architect Edward D. Francis of Kessler Associates.) Ford had been an electrical engineer before he started making cars, and he enjoyed showing visitors the gleaming brass dials and marble control panels of his own private power plant —which was for many years large enough to supply electricity to the entire village of Dearborn. His generators sat on little plinths around the room, and above them, peeking down from the ventilation grilles in the ceiling, were smiling brass robins. The river at Fair Lane provided power for the house, and in return the power plant warmed pipes to the grotto that gave birds drinking water on the iciest winter's day.

Technology and nature, town and country, body and spirit—Ford had an almost desperate belief in the underlying unity of life's apparent opposites. His Model T was ripping apart the old rural society that he loved. But the carmaker liked to believe just the opposite, and his architectural experiment beside the Rouge River was an attempt to prove that, with the right technology, anything was possible.

Tom Prunk, a relative on Clara's side, stayed at Fair Lane for three months during the early 1940s and can remember when Uncle Henry would take him up to his laboratory above the powerhouse and garage. This was the aerie where Ford was happiest of all. Tinkering on all sorts of projects, he would have rival automobiles brought into the garage and tear them apart to study their secrets.

Charlotte Ford, his great-granddaughter, recalls being taken to "Santa Claus's House" in the woods—to find a real Santa Claus and a cabin full of presents. "We were allowed to take just one or two presents," she says. "All

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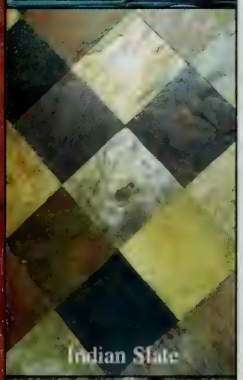

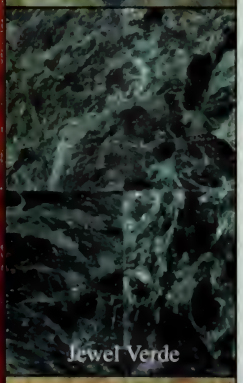

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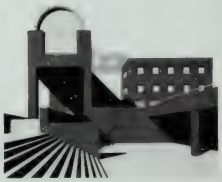

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HENRY FORD
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the rest were for the poor children."

There was a sense in which Henry Ford stayed a child all his life, and Fair Lane was the place that allowed him to be Peter Pan. He liked to reminisce about his adventures as a boy, slipping out after dark to collect neighbors' watches to repair them, and he had his childhood workbench re-created in a secret closet in Fair Lane's basement den. Lined with charred logs and filled with rustic furniture, this den was known as the Field Room.

Featured in the original design drawings of Marion Mahony Griffin, the Field Room was obviously central to Ford's vision of how his house should be. "Chop your own wood," read a huge beam over the fireplace carved with a paraphrase of Thoreau, "and it will warm you twice."

Clara reigned in the formal mahogany dining room upstairs, but the carmaker's greatest delight was to invite his friends down to the Field Room, his own indoor log cabin, and to serve them a fish supper that he had cooked himself on the open hearth. After supper a band of fiddlers would arrive to occupy the dais by the window, and the famous Henry Ford would lead his guests in an evening of country dancing, humming "Turkey in the Straw" and calling out the do-si-dos.

For contemporary visitors to Fair Lane, Dearborn might seem an uninspired setting—a modern suburb of chain-link fences and gas stations. But Henry Ford's mansion is still wreathed with the enigmatic spirit of its contradictory creator, and down in the Field Room you can escape back to a preautomobile world of unspoiled woods and birdsong and simple farmhouse pleasures—just as Henry Ford liked to. □

The Henry Ford Estate is open to visitors from April to December, Monday through Saturday from 10 A.M. to 3 P.M. and Sunday from 1 P.M. to 4:30 P.M. The centennial of the American automobile will be celebrated at the estate this June and July. For information, telephone 313/593-5590.

THREE SETTINGS FOR THE INFLUENTIAL TEXAS DEALER
continued from page 183

"When I started in the fifties, I admired the New York art houses," he says. "Selling art has been a business in New York for more than a hundred years. You don't run a business on a whim. A lot of would-be dealers have no understanding of business, and that's why they don't survive."

Long's own business education began after he caught the art bug from his former father-in-law, a prominent collector, while serving at an air base in Fort Worth during the Korean War. Later, on his way to a posting in Morocco, Long met a New York dealer who offered to consign paintings to him to sell in Texas when the war was over. In 1954 Long opened his first gallery, in an old house in Austin. "I got paintings that cost hundreds of dollars that today would cost hundreds of thousands," he recalls. "But my idea that people would instantly share my enthusiasm for this art wasn't true. I spent days sitting in that old house without anyone coming in. It was an important lesson."

Family pressures soon compelled him to put aside the art gallery and get into what Texans consider real business: He went to work for an air conditioner manufacturer and within months was running a factory. "I learned how to manage people," he says, "how to manage inventory, how to go to a bank and borrow money."

In 1957 he took his skills back into the art trade, this time in a small shopping center in a bigger city. "I'd learned that to have a successful gallery you have to have a large population base," he says. "I knew that Houston was slated to be the largest metropolis in this part of the country."

Long was one of the first dealers in Houston to handle American Impressionists, but when prices began to move up, he observed that he could get his clients the names they wanted more easily than he could find the quality he insists on. "One of the great challenges is getting people to realize that there are variations in the quality of an artist's work," he says. "I love Hassam, but a Hassam painted after 1920 isn't worth a nickel."

However, Long did find both quality and value in the emerging American contemporary art market, and he introduced Houston to a broad sampling of the post–World War II pantheon, including Motherwell, Olitski, Stella, Noland and Nancy Graves. Long has remained steadfast in his commitment to the climactic generations of American modernism and just last year opened his half-block-long warehouse in Houston to properly display his inventory of heroic-scale works. He has also entered less traveled art-historical territory in search of value for his clients, representing the estates of American modernists like Diller—accomplished, underrated painters whose work can only appreciate in reputation and price as the market continues to reevaluate twentieth-century American art.

Long is just as keen an observer of the day-to-day details of his trade as he is of the broad currents of art history. He computerized all of his inventory and accounting years ago, and he takes a hands-on approach, daily determining such matters as the framing of some large Sultan drawings—which end up surrounded in decidedly retro gilt frames, a departure from the usual minimalist approach but one that perfectly underscores the artist's inherent classicism. "This is part of the deal," Long says of the Sultan frames. "It's part of persuading people to see this art the way it should be seen."

Perhaps Long's most remarkable attribute is his ability to refresh his vision even as he enters his fifth decade in the business. He's still finding and promoting lesser-known talents such as Stephen Hannock, whose meticulous landscapes have an exquisite, nineteenth-century detail and finish. "A dealer is in the business of finding things that interest him, then getting other people to look long enough to share that interest," Long explains. "I've just been fortunate enough, after all these years, to keep this business interesting." □

DECORATIVE PORTALS THAT REFLECT THEIR ASIAN ORIGINS

continued from page 168

The maharaja of Rajkot's palace had enormous arched doors set with long spikes meant to repel attack by elephant cavalry during warfare.

Doors were designed to ward off not only physical attack but metaphysical dangers as well. Temple entrances were thought to be the most vulnerable parts of sacred enclosures, and great attention was devoted to shielding them from malevolent spirits. Grotesque images of phantoms, devils and witches were carved into the posts and lintels of doorways to safeguard Indonesian temple precincts. Japanese monks relied on fierce warrior guardians carved in the round to repel demons but turned to human gatekeepers for the more prosaic task of preventing "nuns, women or evil people" from spending the night on temple grounds. In China, giant bronze or marble lions protected places of worship, as did paintings or statues of military deities replete with armor and battleaxes. The builders of Hindu temples took another tack by relying on acrobatically coupled erotic figures to exert a protective force over doorways.

Proper siting also had an effect on safety. Chinese geomancers worked hard to assure that gates and doors were correctly placed and proportioned. For those with less laudable intentions, carpenters' manuals demonstrated how to bring discord to an enemy by building his house in a manner contrary to the principles of fêng shui. Spatial dissonance was considered such a danger that doors were often moved to remedy it. If disharmony persisted, houses were abandoned. In India, Sanskrit treatises explained that harm could be avoided by setting all doors on an axis and prescribed that doors be decorated with auspicious fruits, leaves and images of the elephant-god Ganesha. The treatises warned that the improper situation of doors resulted in trouble with the government, insanity and death. Proper construction, by contrast, made it possible to trick demons. Since spirits were able to move only in straight lines, Chinese and Balinese builders placed sheer walls behind gates to force anyone entering to turn sharply around the barriers. Such walls had the attractive added function of preserving privacy. The Chinese emperor's private quarters were protected in this way, doubtless to ward off both evil spirits and overly inquisitive courtiers.

Although the insights of fêng shui were ever important, questions of physical security were secondary for doors within dwellings or on the exterior of pavilions within walled compounds. Elegance, opulence and fantasy replaced strength and solidity in the construction of such doorways. The doors of the Forbidden City provide typical, if extremely luxurious, examples. Sheltered behind thirty-foot-thick ramparts, the exterior doors of the individual palaces are masterpieces of delicacy. These doors are invariably partition doors, with an upper part consisting of an ornate lattice window and a lower part composed of a solid panel with carved decoration. Names like "double-crossed six curved water chestnut blossom pattern" give an idea of the intricacy of lattices made up of geometric forms and flower heads. The lower panels of such exterior doors are triumphs of the wood-carver's and gilder's arts, featuring coiled dragons, lyrically sculpted bamboo stalks or longevity characters. Interior doors in the homes of wellborn Chinese could be even more elaborate, with inlays of mother-of-pearl or jade, or applied cloisonné plaques. The Hall of Pleasurable Old Age, the retirement palace of the notorious empress dowager Ci xi, had doors inset with exquisite calligraphic poems or flowers painted on gauze panels.

> In India, harm could be avoided by setting doors on an axis.

Interior doors in the *puri*, or palaces, of Balinese rulers, and on shrines sheltered within Balinese temple enclosures, show unmistakably Chinese influences interspersed with figural elements drawn from the Hindu pantheon. Entryways reserved for the passage of the raja and his consort were marked with carvings of winged bird-lions. Palace and temple doorways were often decorated with great swirling flower and tendril motifs, which tended to be carved in higher relief and with greater boldness than they were in either China or India. These were stained with soft pigments derived from natural substances like coral and then gilded to create an effect of great splendor.

The doors within the strongholds of Japanese feudal lords also relied on painted decoration but were entirely different in feeling. Japanese interiors were based on moving partitions and a flexible floor plan. Sliding silk- or paper-covered doors known as *fusuma* could be opened or removed to enlarge rooms as needed. Major formats for painting during the Momoyama and Tokugawa periods, these doors were executed by the most important artists of the day, who frequently labored for years to create suites of *fusuma* for castle reception halls. Lavishly colored and often enhanced by gold or silver leaf, these doors were designed to overawe visitors with the magnificence of their host and would be changed according to the season or the purpose of the gathering. Simpler, monochrome *fusuma* with dreamlike images of plum trees abloom in late winter, or of pines enveloped by morning mists, lent more contemplative moods to the private quarters of feudal households.

Symbols of both secular and sacred authority, and guarantors of privileged realms, the doors of old Asia heighten our expectations and provoke our curiosity. They offer insight into the rites and concerns of worlds long dimmed, and in so doing, go far to enrich and explicate our own. □

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TO THE TRADE

INSIDE THE DESIGN WORLD

Decorex in the U.S.

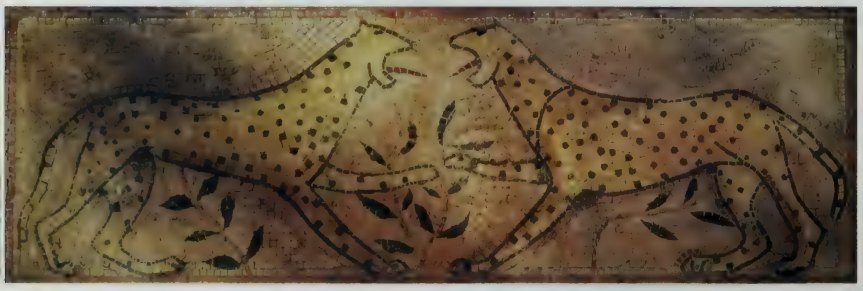
Decorex, the to-the-trade-only show of fabrics, wallpapers, furniture and decorative objects that takes place each fall at London's Syon Park, is coming to America. Chicago's Merchandise Mart will host its annual **NeoCon** contract furnishings fair (fabrics and furniture designed specifically for commercial use), and **Decorex USA** will be held simultaneously, June 10–12. Says Christopher Kennedy, executive vice-president of the Mart and a scion of the Kennedy clan, which has owned the Mart since Joseph Kennedy, Sr., bought it in the late 1930s, "At the Merchandise Mart we've seen more than 50 years of matchmaking between the residential and the contract industries, so this makes sense for us. Besides, Decorex in England is about successful design; it's not just products, it's the presentation."

Decorex USA will host some 100 British exhibitors, among them Anna French, Arthur Brett, Chelsea Textiles, Haddonstone (above right), Renwick & Clarke and Holbein (above). A speakers' program will include such talks as "Defining Style" by Murray Douglas, senior vice-president of Brunschwig & Fils. An opening reception June 9 benefits the Royal Oak Foundation, the American membership arm of the British National Trust. William Grenewald, Merchandise Mart, 200 World Trade Center Chicago, Chicago, IL 60654; 312-527-7882. Kate Ely, Decorex International, 14 Birch Rd., Darien, CT 06820; 203-662-0000.

COURTESY XAVIER LLONGUERAS

Mosaic Style

The intricately patterned mosaics (below) of Catalonian artist **Xavier Llongueras** are showing up in California—the pool at Korakia in Palm Springs (see p. 144), a sculpture at a branch of the Los Angeles Public Library, the restoration of a glass-and-gold mosaic fireplace at Frank Lloyd Wright's Ennis-Brown house. Llongueras, who moved to Los Angeles in 1989, recently developed a furniture line consisting mostly of tables (above) made of hundreds of pieces of marble, granite, gold tesserae and glass. Often working with antique Moroccan tile, Llongueras draws on the images of Greco-Roman mosaics found in Ampurias, Spain, and geometric motifs that appear in the Mediterranean. Xavier Llongueras, 213-850-7417.



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Art Déco Rules

Despite steady clients such as Jed Johnson and David Kleinberg, **Anne-Sophie Duval** says the more expensive pieces in her Paris gallery of French Art Déco furniture have fewer takers these days. But Duval experienced tough times when she started her business in 1972. "Back then Art Déco was new and it was very difficult to buy and sell. There were only five dealers. We understood it was a very important period, but it was hard to explain to our clients. There were no books to show them," she says. Now, even though there is extensive literature about the period, Duval still finds herself in the role of educator: In 1993 she organized an exhibit of furniture by Armand-Albert Rateau, whom she names as one of her favorite designers. "We found 25 of the most important pieces he made —10 were from New York." Her repertoire of Déco masters includes Jean Dunand, Eugène Printz, Pierre Chareau, André Groult, Jean-Michel Frank, Marcel Coard and the early Emile-Jacques Ruhlmann, when "he was pure," says Duval, who claims she will never abandon Art Déco. "There are many other designers who worked from 1910 to 1930." Galerie Anne-Sophie Duval, 5 quai Malaquais, 75006 Paris; 43-54-51-16.

A ca. 1925 Marcel Coard sofa (left), a 1903 Josef Hoffmann rug (top) and a console table by Eugène Printz and Jean Dunand (above)

Got a Light?

"Chandeliers have always been appreciated in the States, and they are making a comeback in France," says **Philippe de Beauvais**. The ceiling of his antiques shop (left), situated in a Haussmann-style building in Paris, is dripping with crystal and bronze. There is a plethora of traditional bronze-and-crystal chandeliers in all sizes (one of the more spectacular ones is a Montgolfier balloon design that's six and a half feet high), some lanterns and a few unusual metal lights with not a piece of crystal in sight. Most of de Beauvais's lighting is from the Napoleon III period, when the bourgeoisie were building grand homes for themselves. De Beauvais, who is a count, buys privately, often from families he knows. Philippe de Beauvais, 112 boulevard de Courcelles, 75017 Paris; 47-63-20-72.

continued on page 206

Furniture and the grass by Herbert Sawyer

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In the Showrooms

Cowtan & Tout (212-753-4488) is pursuing its traditional route with fresh colors and bold images. *Panache*, a printed design on cotton, has a mix of folk images: A Spanish church with a river navigated by a lone oarsman, a humpback bridge with a fisherman on it and a winged lion all float against a background of tiles. *Ferrara*, a cotton print with the sponged quality of a fresco, has oversize flowers and leaves. *Belle Fleurs* is a vintage C&T–style floral print of cabbage roses and peonies against a background of foxgloves.

At **Schumacher** (212-415-3900) they have taken an 18th-century fabric known as *siamoise*, after the clothes worn by ambassadors of the king of Siam to the court of Louis XIV, and turned it into an interesting country style that is called Biella Floral. These are large-scale woven ribbed plaids with a single wildflower woven in yarn into the center of light-colored squares. Complementing this is a collection of unusual crewel designs that feature one kind of flower. *Pansy Crewel* has pansies in purple and blue or red and pink, with green leaves on the customary loosely woven crewel background of a white cotton-and-wool blend. *Fern Crewel* has several varieties of ferns in various shades of green, complete with brown spores, scattered across white.

At **Summer Hill** (415-363-2600) there is a new collection of furniture with an updated traditional look. The "Garbo Chair and Ottoman" is a club chair with rolled arms and a high back; the ottoman is circular. The "Malibu Chair and Ottoman" has a lower back, tubular arms and a square ottoman upholstered in café au lait chenille. The "Galen Chair" is a truncated wing chair with a high square back and lower rolled arms covered in red plaid.

COURTESY COWTAN & TOUT

Ferrara (above) and *Fern Crewel* and *Pansy Crewel* (below) from Cowtan & Tout

COURTESY COWTAN & TOUT

Nature's Loom (212-686-2002), a fairly new rug company that is reproducing and adapting classic designs as well as creating new ones, has four rugs at Sanderson (212-319-7220) taken from Arts and Crafts originals. *Golden Bough*, an Art Nouveau image of rose-colored medallions connected in a formal pattern of leaves and black blossoms, was originally designed by C. F. A. Voysey; *Bloomsbury* is an abstract Art Nouveau design with arabesques in rust, small black flowers, and leaves in gold and green. *Nouveau* has a checkerboard pattern formed by alternating images of stylized bunches of grapes and grape leaves; the colors are terra-cotta, khaki and silver green. *Mede* shows a typical Art Nouveau pattern of water lilies in shades of gold and silver green.

Hokanson (212-758-0669), the Houston-based rug company, is experimenting with flatter-woven, lightweight wool rugs that are thin and elegant. *Tribal Art*, from the Primitive Collection, has a border of zigzags in black, brown and rust, and a central field of African-inspired patterns in khaki, cream and rust that forms a large geometric design. *Santa Fe* has a deep border of points in a Navajo-inspired design in rust and a central field with pale beige diagonal geometrics.

COURTESY NATURE'S LOOM

Mede (above) and *Golden Bough* (below) by Nature's Loom

COURTESY NATURE'S LOOM

Hokanson's *Tribal Art* rug (below)

COURTESY HOKANSON

COURTESY SUMMER HILL

COURTESY SUMMER HILL

Summer Hill's Garbo Chair and Ottoman (left)

continued on page 208

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TO THE TRADE

INSIDE THE DESIGN WORLD

COURTESY GINA BIANCO

To Protect and Conserve

"Our costume conservation studio handles a wide variety of problems and diverse objects. We try to bridge conservation technology with aesthetics," says **Gina Bianco**. In addition to cleaning and repairing delicate textiles and needlepoint, Bianco and two conservation technicians in her New York atelier use nonintrusive techniques to line and mount such antique textiles as American samplers and 19th-century quilts. Her textile conservation work has led her to collaborate with interior designers on projects that include an 18th-century Aubusson tapestry, a suite of ca. 1870 Herter Brothers furniture and a ca. 1662 English stumpwork box (above). Also extensively trained in couture, Bianco cleans costumes and reverses alterations, returning fabrics to their original period design and construction. Bianco numbers historic houses, museums, interior designers and textile dealers such as Cora Ginsburg among her clients and serves as consulting conservator to New York's Museum of American Folk Art. By appointment only. Gina Bianco; 212-924-1685.

Marquetry Man

Although he has had his own woodworking studio since 1976 and apprenticed with Wendell Castle for two years, **Silas Kopf**'s career actually started in 1988, after he studied at the Ecole Boulle in Paris for two months. "I had seen French marquetry in the books, and I held it on a high pedestal," Kopf says. "The school demystified boulle work for me." Indeed, ever since his short but intense exposure to boulle—the program typically runs four years, but director Pierre Ramond made an exception in Kopf's case—the

COURTESY SILAS KOPF

Massachusetts woodworker has created nothing but marquetry furniture. His commissions include a Steinway piano covered in vines of morning glories and a pair of Dionysus headboards decorated in grapes and vines in 26 varieties of wood. His latest approach to marquetry is more painterly: One of his cabinets (above) bears bouquets of flowers on a black background. Silas Kopf Woodworking, 20 Stearns Court, Northampton, MA 01060; 413-527-0284.

Parquetry Man

For one of Thomas Bartlett's clients in Mill Valley, **Renaissance Floor Inlays** re-created an 18th-century French parquetry floor. Paul Vincent Wiseman commissioned a marquetry floor, with a central medallion containing Gothic arches, to complement a room with walnut paneling and a 17th-century limestone fireplace. Owner Eugene Klotz, who learned marquetry and veneering in his native Poland, has been designing wood floors (left) in California for the past five years. His favorite styles of flooring are late Gothic and early Tudor, and he also enjoys designing marquetry borders of flowers and medallions. Renaissance Floor Inlays, 415-822-3379. □

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Pages 116–123:
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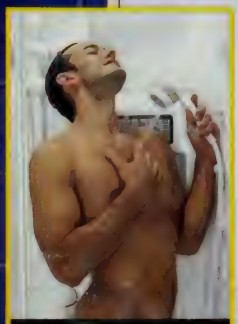

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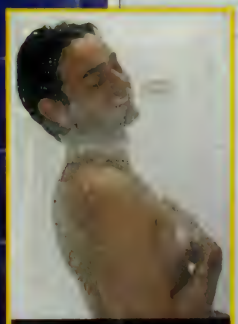

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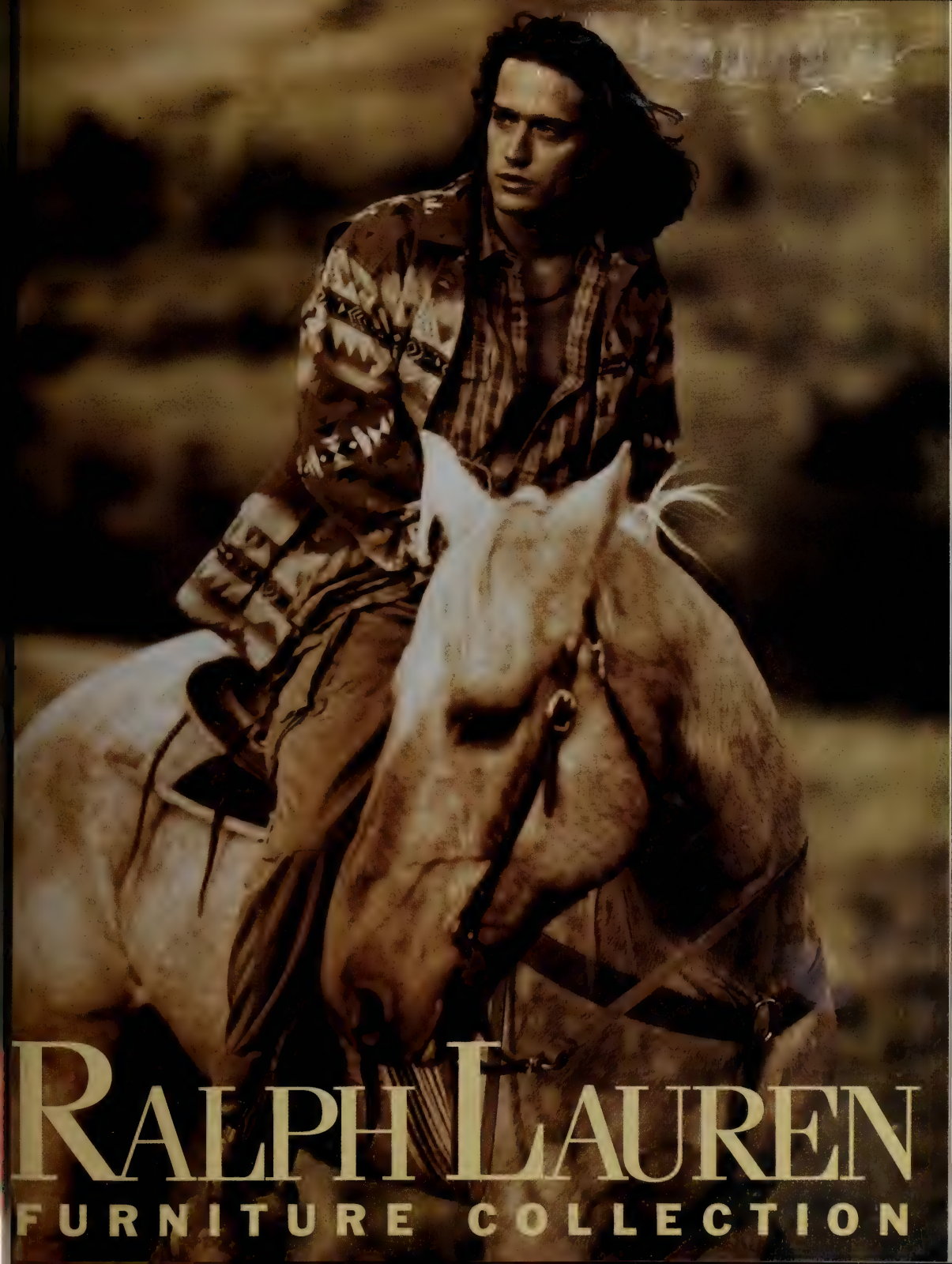

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ARCHITECTURAL DIGEST

June 1996

COVER: Rattan lanai furniture from the 1950s fills the screen porch of a contemporary farmhouse in Michigan. Architecture by Margaret McCurry. Photography by Bruce van Inwegen. See page 104.

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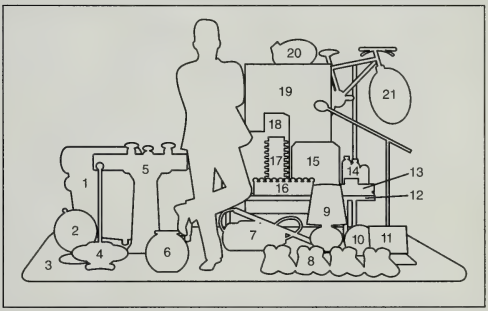

1. *Chair*	8. *Shoes*	15. *Television*
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3. *Rug*	10. *Basketball*	17. *Cereal Bowls*
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ARCHITECTURAL DIGEST

June 1996

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Volume 53, Number 6. *Architectural Digest* (ISSN 0003-8520) is published by Advance Magazine Publishers Inc., through its division The Condé Nast Publications Inc.

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Architectural Digest, 6300 Wilshire Boulevard, Los Angeles, California 90048, is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Second-class postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95.

POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322-9061.
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ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
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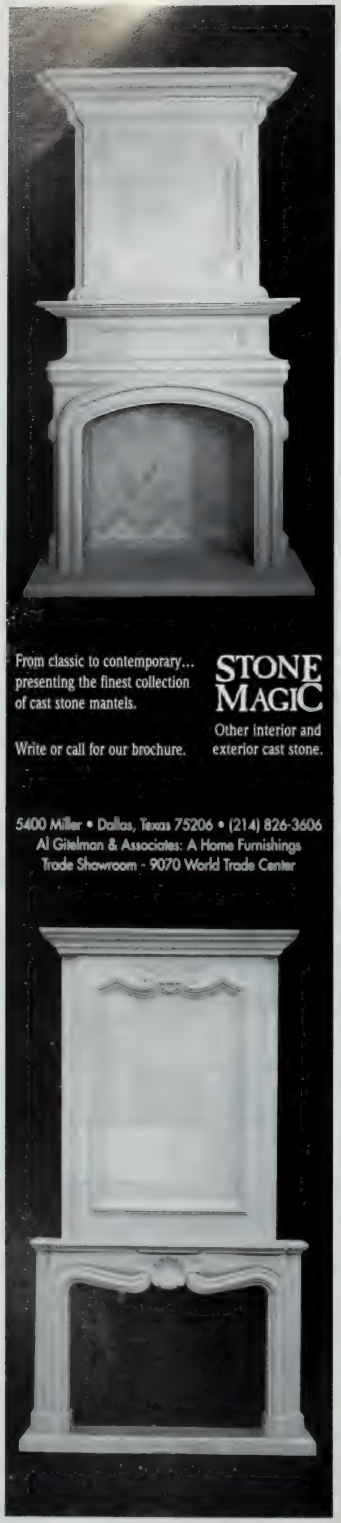

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SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office.

INTERNATIONAL EDITION:
A special edition of *Architectural Digest* is published in Italy.

Unsolicited manuscripts, photographs and other submitted materials must be accompanied by postage and a self-addressed return envelope. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048, 213/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021, 212/371-7820. New York advertising office: 350 Madison Avenue, New York, NY 10017, 212/880-8800.

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LETTERS

The editors invite your comments, suggestions and criticisms.
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Having been born and raised in Newport, Rhode Island, I was happy to see your article on the stunning Seafair ("Renewal in Newport," February 1996). Newport Collaborative Architects, Richard Nelson and John Shehan successfully evoked the radiance of the Gilded Age "cottages" in re-creating the interiors of this historically significant home. At the same time they have given it a comfortable, contemporary softness. The current owners were wise never to consider the possible damage a hurricane might bring. Nowhere does there exist a lovelier ocean view on a crisp September morning.

Deborah Del Nero Micallef
Portland, Oregon

I was thrilled to see Seafair featured on the cover of the February *Architectural Digest*. As an interior decorator looking at this project for close to two years, I can't truthfully tell you that it was not a charge to instantly recognize part of my work on the frontispiece. The text certainly conveyed the monumental task Newport Collaborative Architects undertook just to get the spaces of the house back to their original layout. Now that the residence is complete, one wonders where we got the energy to work our way through to the culminating point. Our thanks to all the staff who brought the splendor to another Newport cottage!

Richard A. Nelson, ASID
Newport, Rhode Island

Your February Before and After issue was of particular interest to me, especially "An Elkins Revival." I loved seeing the Before pictures, including the decoration. Your Before photographs are usually taken just before the new paint and design, as with the cover image. I would like to see more of the real Before in future issues.

Robin B. Okun
Lungern, Switzerland

I thoroughly enjoyed your Before and After issue, especially the "Sutton Place Puzzle" renovation. However, please include floor plans—Before and After—when major structural changes have been made to improve the use of space. Even approximate sketches would help to put the architecture back in *Architectural Digest*.

Deborah Knuckey
Washington, D.C.

Absolutely wonderful—the only way to describe Judith Thurman's article ("Before and After: A Writer's Tale") in the February issue. And all so true. Many thanks from a longtime reader.

Richard C. Dabrowski
Ashburnham, Massachusetts

Judith Thurman's chronicle of how she and her husband came to live in their New York City brownstone was totally charming, funny, enlightening and, well, just utterly entertaining. By the way, at the end of the article (more like a short story), I even liked the rooms! Keep up the Before and After issues. They're the best. And bring on more Judith Thurman.

Joel Balkin
North Bay Village, Florida

I have been a reader of your magazine for two years, and the February issue is the best one yet. When I see what the designer started with, I can better appreciate his or her vision and skill.

David L. Sourk
Tucson, Arizona

How delightful to discover the article about the restoration of the Esplanade Hotel ("New Zealand Rebirth," February). Not too long ago I learned of the impending renewal of this building I had known since childhood. Congratulations to those involved in giving it new life.

Anne Hosking
Bryn Mawr, Pennsylvania

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BERNETTH HOLLAND

One of the most striking new design projects in England is the residence architect Seth Stein created for his family in London. Within a context of Victorian stables and old brick buildings, Stein carved out clean modernist spaces with surprising doses of pure color. Next month, contributing writer Joseph Giovannini takes readers through this remarkable house, which has added a new wrinkle to the city's urban fabric. Also in July, we visit Brooke Astor's retreat in Maine, recently freshened by Mark Hampton and Nancy Pierrepont, and publisher Mort Zuckerman's Manhattan apartment. Other features include Barbara Barry's interiors for a Richard Neutra house in Los Angeles, a Graham Gund house in Connecticut and a historic estate in Tokyo. And don't miss our exclusive report on the replicas of St. Petersburg palace rooms now on display at the Mississippi Arts Pavilion in Jackson. They are astonishing.

Paige Rense *Editor-in-Chief*

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AD-AT-LARGE

INSIDE THE DESIGN WORLD

DURSTON SAYLOR

The Sun Also Sets

Nothing about **Sunset Cottage**, which stands on the grounds of the Adirondack Museum in Blue Mountain Lake, New York, is mysterious except its purpose. Considered by historians to be one of the finest examples of the playfully rustic "twig" architecture developed in the Great Camps of the Adirondacks during the last decades of the 19th century, it may have been a changing room for swimmers, a detached guest bedroom or a snug study tucked away among a grove of pines. The cottage measures only 12 by 15 feet, but it has an air of self-assurance equal to that of the Petit Trianon. Its name comes from the decorative pattern on the front gable, whose branches (thought to be yellow birch) have been affixed to the sheathing in the shape of a setting sun.

Sunset Cottage boasts a notable provenance. It was built at Camp Cedars on Forked Lake in the 1880s. The camp belonged to Frederick Clark Durant, a cousin of William West Durant, the man chiefly responsible for developing the Adirondacks into a resort for such nabobs as the Morgans, the Vanderbilts and the Whitneys. In 1936 Camp Cedars was sold to the sculptor Gertrude Vanderbilt Whitney, but in 1950 what the locals call "a big blow" wrecked the camp; only tiny Sunset Cottage survived. Mrs. Whitney's brother, Cornelius Vanderbilt Whitney, had the cottage pulled across the frozen lake on a sled to his own camp, Whitney Park. It remained there until last summer, when his widow, Mary Lou Whitney, presented it to the museum.

Sunset Cottage appears very much at home, gazing out over Blue Mountain Lake. Having endured a big blow and two perilous journeys, it has taken on the look of immortality. Adirondack Museum, Route 28 North & 30, Blue Mountain Lake, NY 12812; 518-352-7311.

—Brendan Gill

PHILIP CLAYTON-THOMPSON

Really Rustic

Estelline O'Harra and Nance Schaefle's one-of-a-kind, primitive-meets-Adirondack furniture (left and right), made under the name **C. W. Pickets**, usually attracts the most crowds at the fairs they attend in the Pacific Northwest. The pair, who live in Oregon, start with an antique table, desk, armoire or open cupboard and add raw twigs and carved pieces, like fish. "They're the kinds of things you'd find in a cabin by the lake—it's the lodge look," says Schaefle. "We rust our own nails, we don't use staples or hot glue guns, and we try really hard to give the fish an old wet quality so it looks like someone slapped one on the cabinet door." The two also have been whittling a unique series of Santa Clauses, while Schaefle's son, Kord, builds tramp art furniture from scratch. C. W. Pickets, 503-760-2052.

PHILIP CLAYTON-THOMPSON

continued on page 22

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Multiple Personality

Production designer Jack De Govia believes that film sets can tell you everything you need to know about the characters in a movie. *Multiplicity*, a comedy directed by Harold Ramis that opens July 12, stars Michael Keaton as a building contractor who is so overworked that he gets himself cloned in order to spend more time with his wife (Andie McDowell) and fix up their home. De Govia had to decide how and where they should live. "We flirted with a Victorian farmhouse, but it looked too much like a place Grandma would live," says De Govia, who has lived in a Craftsman house. "To me, Craftsman says home, it's appealing to young couples, and it's something worth restoring."

A photogenic 1912 house on a leafy street in Pasadena was used for exterior shots. De Govia then created a free interpretation of the interiors and garden on two soundstages at Sony Studios in Culver City. By layering original wallpapers from different eras and juxtaposing rattan furniture, patterned linoleum and memorabilia left by previous owners, he evoked a strong sense of place. "A room is about character, behavior and history," says De Govia, "and you have to unearth them the way an actor discovers his role."

At the beginning of the film the house appears dark, cluttered and full of half-finished attempts at improvement. Toward the end, Keaton and his clones do a spectacular job of restoration. The original wallpaper and stenciled friezes emerge from decades of grime, and the hardwood floors and furniture acquire a sparkle. Period fixtures and a set of Stickley chairs transform the dining room.

Set decorator K. C. Fox was given two and a half months and a budget of $100,000 to secure the rugs and draperies, furniture, light fixtures and sundry objects for a 5,000-square-foot interior. The pieces had to conform to an agreed-upon palette of earthy tones, had to fit within the space and had to capture the mood of the house before and after its transformation. She spent the most on a whirligig and spool table—striking pieces of folk art that would make an immediate impression on the audience.

Fox scouted scores of sources for the movie and cites a few she found especially rewarding: **Monrovia West Antiques**, 925 W. Foothill Blvd., Monrovia, CA 91016, 818-357-5235; **Woven Legends**, 110 N. Topanga Canyon Blvd., Topanga, CA 90290, 310-455-2912; **Ishkabibble**, 1800 Berkeley St., Santa Monica, CA 90404, 310-453-5184; **Cranberry House Antiques**, 12318 Ventura Blvd., Studio City, CA 91604, 818-506-8945; **Jeff**, 459 S. La Brea Ave., Los Angeles, CA 90036, 213-930-2682.

Stephen Johnson

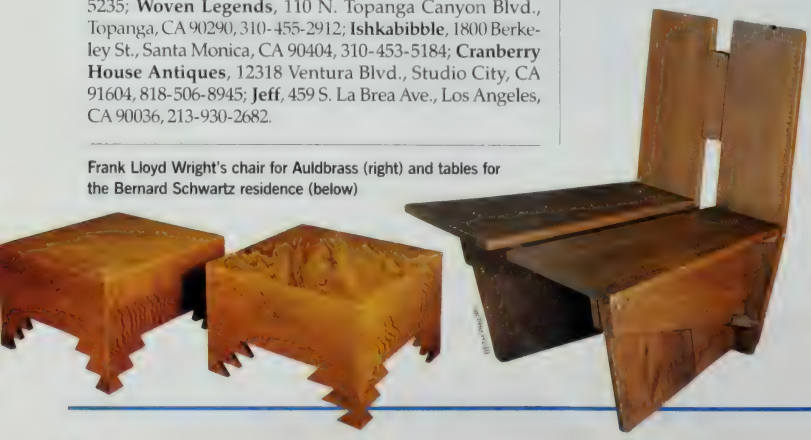
Stephen Johnson

A 1912 Craftsman house in Pasadena (above) was used for exterior shots in *Multiplicity*; the set's dining room (below) has Stickley chairs.

Architects Rule

Mark McDonald likes nothing better than to discover a lesser-known 20th-century architect who designed furniture. Having reopened his shop after closing his first one, Fifty-50, and dealing privately for a few years, McDonald now has space in his **Gansevoort Gallery** to show what he most enjoys—furniture by architects as well as architectural elements. His collection includes pieces by Frank Lloyd Wright, Frank Gehry, Eames, Schindler, Noguchi, William Lescaze, Warren McArthur and Donald Deskey. Gansevoort Gallery, 72 Gansevoort St., New York 10014; 212-633-0555.

Frank Lloyd Wright's chair for Auldbrass (right) and tables for the Bernard Schwartz residence (below)



Eric Piasecki

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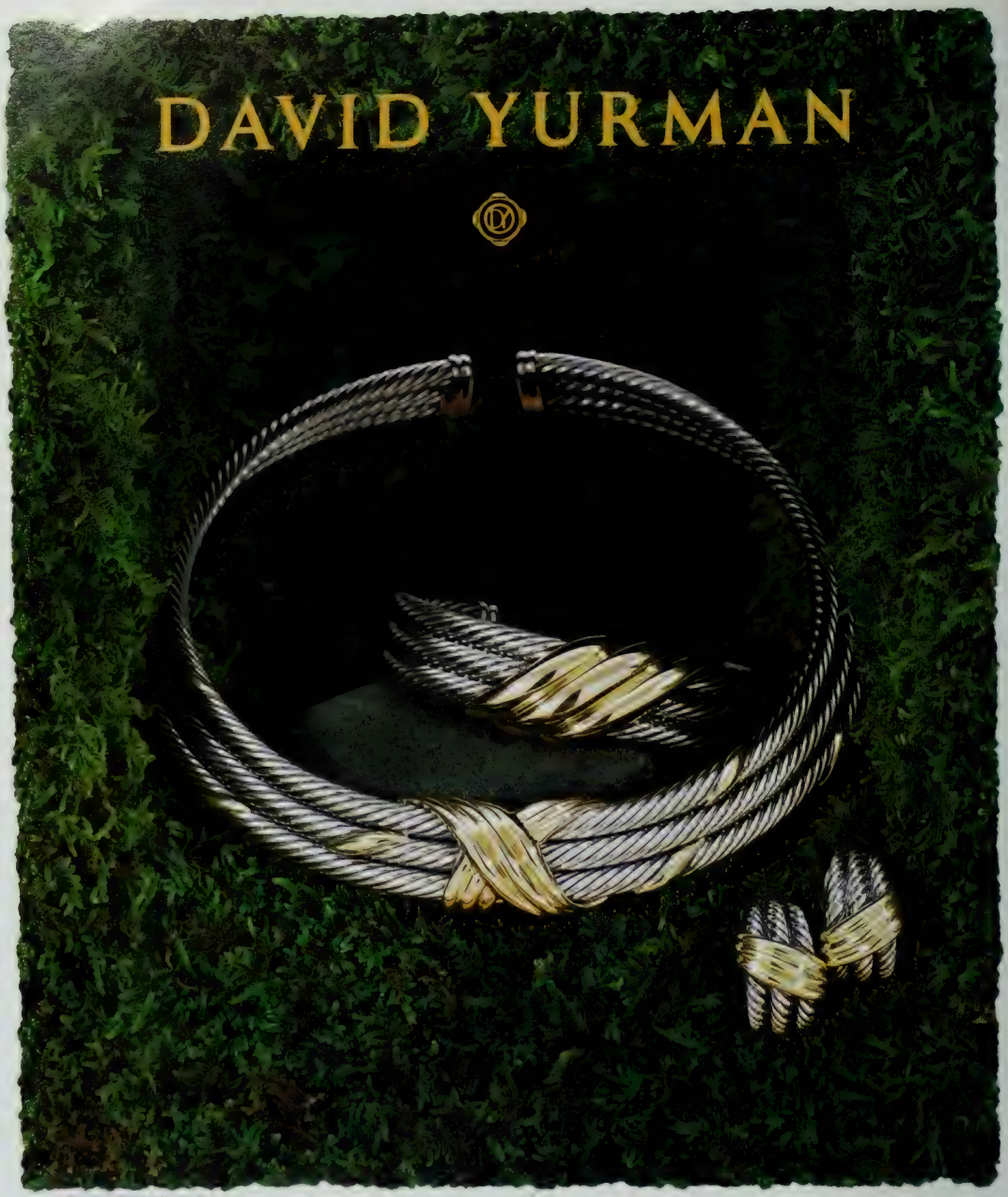

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Saving Soane

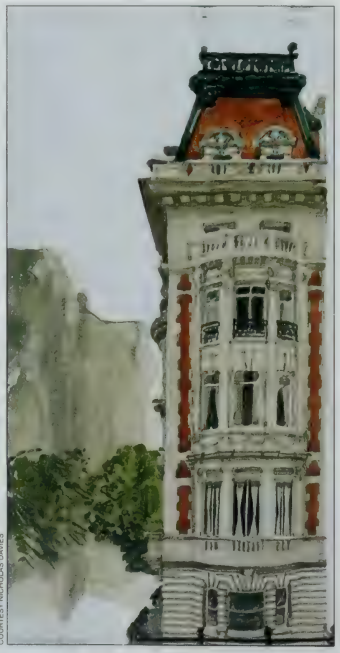
In 1994 the Soane Monuments Trust asked architect **Ptolemy Dean** to prepare a report on the condition of all buildings designed by **Sir John Soane** during his 50-year career as one of England's foremost architects. After scouring books, letters and other written resources, Dean set out for Wiltshire, to Hardenhuish House, where Soane's work had reportedly been demolished or obscured. "You go there and there's the Soane porch. You go along and you find he added a whole wing with a dining room in it—and it's still there, a complete Soane room with columns and cornices and shutters. It was my first major, wonderful and exciting discovery," says Dean. "Then I realized I had to check everything firsthand."

COURTESY SIR JOHN SOANE'S MUSEUM

Dean found numerous undocumented Soane structures throughout the English countryside—cow sheds, stables, outbuildings—during his 28-month journey, and he recorded every single Soane design he saw in a series of pen-and-wash sketches (left), which are on exhibit through August 3 at the Soane museum in London. "These small, unpretentious farm buildings were rather neglected and not taken seriously in the 1950s, when an inventory of his work was being done," Dean says. But Soane designed them with as much interest and detail as a large country house. "Dean documented a substantial number of buildings that have been rediscovered," says Christopher Woodward, assistant curator of the Soane museum. "There's a wonderful barn in Solihull on this dreary road lined with bungalows, and you get to this barn that's designed like a Greek temple. All this time there was only a small black-and-white photo, and it had never been paid attention to."

The exhibition shows more than 30 Soane buildings, some of them in precarious states. "It's extraordinary how these buildings could be forgotten," laments Dean. Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2A 3BP; 171-405-2107.

COURTESY NICHOLAS DAVIES


COURTESY NICHOLAS DAVIES

Building Blocks

New York designer Mark Hampton and architect Alan Wanzenberg each recommend a new bookstore and art gallery on one of the most charming streets of Greenwich Village. **Nicholas Davies & Co.** was opened recently by a former interior designer and bookseller who says he "likes what artists are bringing to the world, particularly if there is something behind the work—a sense of place or a point of view." Davies has found the perfect artist for his current show, "Manhattan as a Country"—watercolorist **Robert Bowden**. "Originally the subject was to be architectural details," says Bowden, "but rather than doing parts of buildings, I decided I wanted to paint New York neighborhoods the way they feel to me. New York can be overpowering, but it's also so well organized that you can easily find your way to your own private sections of it." Among Bowden's subjects are the Guggenheim Museum, a restaurant in a brownstone on Carnegie Hill (far left) and a grand Beaux Arts town house (left). Brendan Gill has written the introduction to the show's catalogue. Davies says that the books, which tend to be about the decorative arts, travel and social history, "add to the sensuousness of the space." Nicholas Davies & Co., 23 Commerce St., New York 10014; 212-243-6840.

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COURTESY THE PRESERVATION SOCIETY OF NEWPORT COUNTY

Flower Power

For the first time since 1914, Newport, Rhode Island, will hold the **Newport Flower Show**, July 13–14. The Preservation Society of Newport County is hosting the show at Rosecliff, a grand marble-and-terra-cotta "cottage" completed in 1902 according to a design by Stanford White for Theresa Fair Oelrichs, a Nevada silver heiress. Displays throughout the mansion recreate scenes from famous galas. "The First Dinner Party—Not Quite Finished" commemorates an August 22, 1900, dinner given by Mrs. Oelrichs, who was so impatient with the slow progress of the work on the house that she entertained in half-finished rooms, disguising unfinished portions with flowers; "The Bal Blanc" re-creates an event on August 19, 1904, at which silver-birch boughs and white hydrangeas formed arbors over the dining tables. Around the house will be arrangements by flower designers such as Ronaldo Maia. On the grounds (above), which include rose gardens displaying the American Beauty rose developed on-site by George Bancroft, a horticulturist who owned the property before Mrs. Oelrichs, there will be a garden marketplace. The Preservation Society of Newport County, 424 Bellevue Ave., Newport, RI 02840; 401-847-1137, ext. 40.

Cast in Iron

New York antiques dealer **Karl Kemp**, known for his selection of Biedermeier furniture, is taking a new direction and a new location for his shop. He has moved across the street, and the new shop will include pieces of French Art Déco and modernist furniture.

COURTESY KARL KEMP

Kemp is inaugurating his relocation with an exhibition of rare central European early-19th-century decorative cast iron (above). Kemp's ironwork is for sale, but otherwise it closely parallels the exhibition held at the Bard Graduate Center for Studies in the Decorative Arts in 1994. Created in Prussia, which battled Napoleon between 1806 and 1815, cast-iron rings were given to citizens who exchanged gold for iron to bolster the economy and the war effort. Everything from necklaces, watch stands and inkwells to iron plaques serving as New Year's cards from the royal foundries to the Iron Cross awarded for military valor were produced through the 1840s. Karl Kemp, 34–36 E. 10th St., New York 10003; 212-254-1877.

MARIAS FAUST

Merchant of Marrakech

Xavier Guerrand-Hermès has opened a new shop in Marrakech, but it has nothing to do with the leather goods and silk scarves that are synonymous with his family name. In a private enterprise with interior designer Abdel ghani Benkirane, Guerrand-Hermès has opened **Lixus** (left), a gallery of art, antiques and furniture. Benkirane, a graduate of the Academy of Arts in Rome and a restorer of Moroccan residences, such as the one he did for Guerrand-Hermès, manages the shop and oversees the production of patinated wrought iron tables, Moroccan lamps with hand-painted ceramic bases and what he calls "Orientalist sofas with haberdashery à la française." Lixus, 91 rue Mohamed El bequal, Guéliz, Marrakech; 4-43-80-24. □

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GUEST SPEAKER: ANNIE DILLARD

KEEPING IT SIMPLE

A toolshed or a tent, like a tree house, lets you fool yourself into thinking you're not working, only playing.

"The beginning of wisdom," says an African proverb, "is to get you a roof."

What kind of roof? You can go too far. If you get careless, you can find yourself with a house. Then where will you be?

Among my writing friends, the men tend to work at home; the women tend to work outside the house. The men explain that as boys, they dreaded growing up and having to work in an office all day. Writing at home means they escaped. The women explain that as girls, they dreaded growing up and having to work in the house all day. Leaving the house means they escaped. If a writer's study gets elaborate, the woman finds herself with another house. Pretty soon she is sweeping and fussing with curtains.

My outside studies are scarcely pure. Two are toolsheds; one is a tent. I like electricity and a bed. The electricity powers lights, heat, a computer and a copying machine. I read on the bed.

Some years ago on Cape Cod, my husband and I bought land on which to erect studies. We already had a small house on a small lot on a bayside marsh. The nearby land we bought had two houses on it, which were distracting; we ignored them and persevered. From a garden supply house we bought two prefab toolsheds, eight feet by ten feet. They cost about a thousand dollars each, put up. The dealer drove a truck into the woods, leveled each floor on cinder blocks and knocked the walls and roofs together in a few hours. Presto, we had two studies, spaced at a distance in the woods. Each had two six-paned windows and a solid door and floor. Everything was pine. Fifteen years later you can still smell the pine. The soft pine walls serve as bulletin boards. I can stick up chapters with push pins and rearrange them; I can post the pictures my school-age daughter draws when she comes in.

You could get a contractor to add a study or studio to your house for maybe ten thousand dollars and a month of mess, or you could get a prefab toolshed. We buried electric wire and hooked up to the houses; we hauled in desks, bookshelves and beds and were ready to go. For "plumbing" there is a chamber pot; for water there is a canteen and for coffee a thermos. The bed fits easily on a short wall. My study gets sun, so I stained it white. Of course, these are summer studies. We still use them. I loved this study so, I wanted to have one the rest of the year.

ROLLIE McKENNA

"I spend three to four hours every day in my study," says Pulitzer Prize–winning author Annie Dillard. "I sit in the room with the book I'm writing, even if I'm scared to work on it."

Making a winter study for Connecticut was more complex, but still far simpler than fooling with architects and contractors. A ten-by-twelve-foot prefab toolshed went up on cinder blocks in an hour, in a backyard corner. A carpenter insulated the walls and door, drywalled and painted them and installed Thermopane in the three large windows. An electrician wired the shed with enough wattage to supply Manhattan and tucked in two baseboard heaters. Now I was up to about five thousand dollars—still cheaper than psychotherapy. The floor was cold, however, despite wool rugs in layers. I used to wear

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KEEPING IT SIMPLE
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boots to run from the house across the snowy yard, and change into thick slippers in the study, but my feet froze anyway, so after a few winters we stuffed insulation and firewood under the shed and boarded up the base. Now it is warm. The desk faces a wall, as always, but I can stand up to watch birds and squirrels. The squirrels start going crazy in February; their wild chases run over the roof.

My third study is a canvas tent. Three summers ago on Cape Cod, I was working on an anthology called *Modern American Memoirs*. I could not carry all I needed to my pine study in the woods—six minutes uphill—and leave it there. I needed many other books, different ones every few days, and I never knew which ones. I needed, alas, to use the phone line to consult library catalogues. The answer was a wall tent in the yard of our Cape house. I used it for two years and will use it again.

Tentmakers try to keep under their hats a secret: Nylon tents break down in sunlight. Ultraviolet radiation shatters the fabric. Tentmakers' studies show that most people use their tents no more than three weeks a year. They sometimes pitch tents in the shade of trees. If you leave a tent up for a long vacation, or for a study, or for sleeping outside, or for guests, your nylon tent will disintegrate before summer is over. To persist with a tent, you will have to buy a new one every year.

Cotton canvas does not break down in sunlight. Hunting-supply houses carry all-canvas tents. These have a hole for a stovepipe, but they lack floors. Only Eureka!—as it excitedly calls itself—makes canvas-roofed cabin tents with sewn-in floors. One model has ultraviolet-resistant polyester walls; a new model I wish I had, the Riverside Lodge USA, has canvas walls, too.

I got a Eureka! canvas-roofed tent, and it is a beauty, nine feet by twelve feet. A coir rug fits it precisely, sheds sand and protects the floor from the legs of desk, canvas chair and cot. Wide bug-proof windows keep it all aired when you swag back or roll up the storm flaps. Here at the Cape these particular windows happen to reveal on three sides the blue bay water or, as the tide may be, the gray mud. A heavy-duty extension cord powers the place—the computer on the desk and the lamp by the cot. There is easily room for a double mattress, too, from which you can see the stars. In a light rain you can leave everything open; cleverly simple hoods above the windows shed rain. It is all made well, snug, light and airy.

Our Cape Cod yard is nothing but soft sand. To prevent the pegged tent's blowing away in the constant wind, we guyed the corner poles' tops to cinder blocks outside at the four corners. It is a nice point, at night when you wander out barefoot, to remember where those cinder blocks are.

Red-patterned woven throws on the mattress and cot, with the tan coir rug and a couple of blue dhurries, make the tent's interior look a bit self-consciously grand for my taste: It looks, my husband says, like Queen Victoria's field digs in India. But it is a tent, after all, and the spiders—who enter when I do—and a flapping roof, a sloping floor and occasional rain spray keep me honest.

> Into my studies I drag all sorts of clutter: bird skeletons, whalebones, fishing floats, stones.

When you build a fancy study—a houselet—or add a room to your house, you lose the fun of the thing. A toolshed or a tent, like a tree house, lets you fool yourself into thinking you are not working, only playing. "Society's norms be damned," you tell yourself, "I'm on the lam." The world buzzes on without you; you have stepped aside from time. Like many writers, if I lose this sense of willful goofing off—no matter how dishonest this view may be—I dry up.

Into my studies I drag all sorts of clutter: bird skeletons, whalebones, fishing floats and stones. Once a year I dust them. The rest of the time I ignore the dust—and the spiders and ants. One year, weary of ignoring mouse scat, I plugged all the cracks in the woods study.

In order to write books I spend fully as much energy ignoring what I was reared to notice as I spend working. The feats of discipline people think writers perform to drive themselves to their desks are easy evasions of the real hard work: not playing along with the rest of the world. How many stubborn years did it take me to ignore the fact that my actual house, in Connecticut, has no curtains? "There are no curtains," said my husband. "Feel free," I said, and that was that. I grit my teeth and ignore the couch's stuffing falling out and the floors that need to be sanded and stained. Where did I ever find the courage, when I was young, to stop noticing, once and for all time, that my hair was a mess? Imagine: Going to seed is an act of will.

My unfashionable clothes neither fit nor flatter; I don't change to go out to lunch. I haven't gotten around to framing half the paintings on the walls. I could accept invitations to read or speak. I could have a dinner party every week; I could replace or supplement the good dress I have worn everywhere for twenty years. I could buy fresh bread every day, clean the rugs, keep up with hemlines, watch TV news. It is endearing, the way people think writers knock off books in their spare time, time left over from doing what everybody else does. People come up to all writers and say, "You know, I think I'll write a book one of these days when I have time." Biographer David McCullough, who has generous good man-

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ANNIE DILLARD
continued from page 38

ners, cannot resist answering, "Yes, and I think maybe next summer I'll take up brain surgery."

"Rinse me, repot me," the houseplants cry, and I run outside to my study. "You could look better than that," the mirror says. "Is this not a world of appearances?" It's not far to my study. What does the snake in the grass say? I have heard him more than once. He says, "There is no higher value than good taste. The world belongs to those who possess it, cultivate it and display it." About the world, he is probably right.

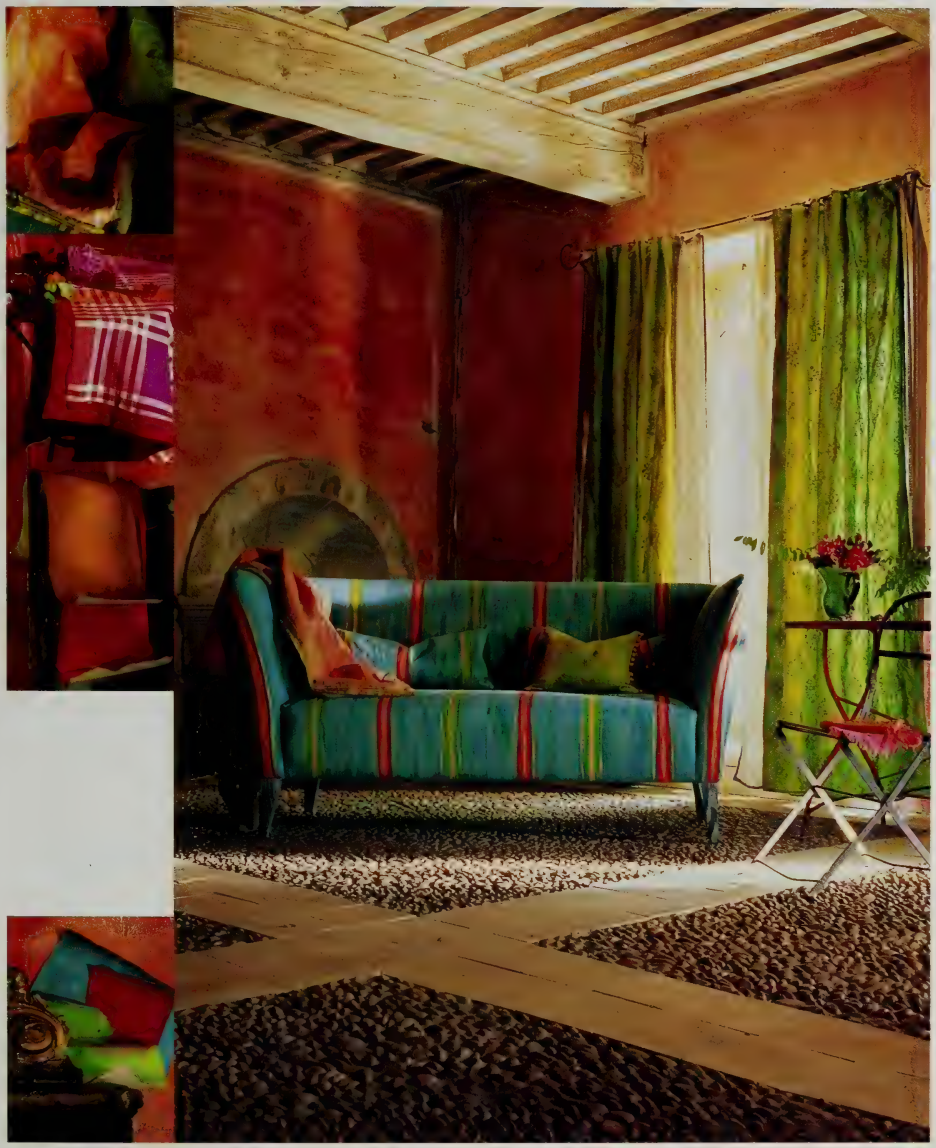
Fortunately, wherever I am, my study door closes tight. There my daughter and my husband are always welcome, and they come. That's all.

If you paddle a canoe or a kayak, or if you row a boat, you are mucking about with boats; you are messing around in the water. If you can afford one, you can even get a little Boston Whaler and, if you forgo the elevated wheel mount and seat, you can zip around right on the water like a petrel. Or you can sit on a Windsurfer board and paddle yourself all over the water with a kayak paddle; you are half wet, besieged by bugs and utterly exhilarated. You can sail a Sunfish, holding the sheet in one hand and the tiller in the other, and come back sprayed and happy.

> The world buzzes on without you; you have stepped aside from time.

Once you start raising yourself up and out of the water, however, once you require height and space and comfort and convenience, the joy vanishes. Where did it go? Which particular inch of hull high above the water broke the spell? At what size did your motorboat or sailboat cease being a lark and turn into an albatross?

Similarly, watch out for your study. □



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RENNY SALTZMAN'S BEST BETS ON THE EASTERN SHORE
continued from page 44

good stores out there, but until recently they've been primarily small ones," he says. "With the rising popularity of the area and the enormous number of people building or redoing houses, more stores have opened and the quality of merchandise has risen. It's now just as easy to get good things on the island as in the city. So if you're working on a house and you need an extra table for the living room, a great pair of lamps or some wicker for a terrace, you no longer have to run back to Manhattan to find it."

In addition to antiques, there is now a cottage industry of craftspeople who create special items. "I can have everything I need for a project made," says Saltzman. "There are superb cabinetmakers, ironworkers and other custom fixture producers. It's also very nice to be able to use these local artisans and keep the work in the community."

Saltzman attributes the higher level of quality in the stores in part to the area's increased popularity among the celebrated and also to the arrival of more educated eyes. "A more knowledgeable clientele has prompted the shops to become more sophisticated in their selections," he explains. "Many prominent designers have started vacationing there, so demand for

"Ted Meyer always has uncommon, well-priced things," says Saltzman of the proprietor of Meyer's Harbor Antiques in Wainscott. "He carries great iron beds, wicker and rattan." ABOVE: Fifties cotton swathes a pair of Art Déco chairs. "You'll find sophisticated American furnishings at East Hampton's Architrove." BELOW LEFT: The tiger-maple chest, right, dates to 1876. BELOW: Shop owner Gary Kephart and Saltzman inspect a Dutch Pembroke-style marquetry table.

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RENNY SALTZMAN'S BEST BETS ON THE EASTERN SHORE
continued from page 48

LEFT: "Lars Bolander in East Hampton has eclectic antiques and new furniture, art and accessories," says Saltzman, who is seated with the dealer. BELOW: Crystal objects share a table with bone-inlaid boxes.

first-rate goods has escalated. At least twenty-five major projects are going on at any given time, with top designers working on them, so it behooves the dealers to provide the best."

The designer has developed close ties with Hamptons merchants over the years, finding it is often easier to do business there and that prices, surprisingly, are frequently better than at their Manhattan counterparts. "I've established wonderful relationships with the dealers. If I'm looking for something specific, I'll just tell one of them. They all go to Europe or New England on buying trips, and they'll keep an eye open for an item I'm looking for," he says. "And since the overheads and rents are lower than in the city, I can often save the client money."

Saltzman also appreciates the specialized nature of many shops. "One will just offer antique garden furniture, another only Continental or American pieces," he says. "There are stores that carry accessories from all over the world—Chinese porcelains, English mirrors, ethnic pieces, whatever you could want."

Though Saltzman frequents myriad places along the thirty-mile stretch of villages, some favorites have emerged. "Eaton Square in Southampton is a

Renny Saltzman's Long Island Choices

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2 Main Street
Southampton
516/283-1700
English furniture, bamboo and porcelain

2 **La Forge Française**
36 Hampton Road
Southampton
516/283-2883
Custom ironwork

3 **Meyer's Harbor Antiques**
3654 Montauk Highway
Wainscott
516/537-1442
Iron beds, wicker and rattan

4 **Architrove**
74 Montauk Highway
East Hampton
516/329-2229
American furnishings

5 **Lars Bolander Ltd.**
5 Toilsome Lane
East Hampton
516/329-3400
Antique and contemporary European furnishings

6 **Victory Garden**
63 Main Street
East Hampton
516/324-7800
French and Continental antiques and garden ornaments

7 **Balasses House Antiques**
208 Main Street
Amagansett
516/267-3032
English, Irish and Scottish pieces

continued on page 54

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RENNY SALTZMAN'S BEST BETS ON THE EASTERN SHORE
continued from page 50

new shop, but Nancy Brous and her partner, Josef Pricci, have been in business in the city for years," he says. "Nancy's forte is English furniture, both antique and reproduction. She knows English and sticks to it. She also has terrific gifts. I like her bamboo collection, which covers everything from cabinets to magazine racks."

For custom ironwork, Saltzman goes to Patrice Humbert's La Forge Française, also in Southampton. "Patrice makes everything himself, from chairs to fire screens," he notes. "He can do anything: consoles, stair rails, gates and any type of furniture, from beds to chairs. If I find an antique piece of iron, Patrice can fabricate more just like it for a project. His craftsmanship is impeccable."

Meyer's Harbor Antiques in Wainscott is where Saltzman heads to for iron beds and wicker. "Ted Meyer has a unique selection of turn-of-the-century iron beds in different styles, as well as antique garden furniture," Saltzman points out. "He also has great wicker and rattan from every period. It's a delightful shop with a wide variety of merchandise. You really have to check in there every ten days or

"One of the few stores in eastern Long Island to offer French and Continental antiques is the Victory Garden in East Hampton," notes Saltzman. "Paola Schulhof deals not only in beautiful pieces for the interior but in statuary and other objects for the garden." ABOVE: Circa 1870 stone lion fountains bracket a 19th-century X-stool.

LEFT: "Amagansett's Balasses House Antiques consists of a main shop and barns filled with mostly English, Scottish and Irish furniture." ABOVE: The selection of garden ornaments includes stone dogs and troughs.

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ANTIQUING ON LONG ISLAND
continued from page 54

so, as he's always getting new things."

East Hampton's Architrove is a Saltzman pick for the unusual. "Owner Gary Kephart has exceptional pieces of Americana, among other things," Saltzman says. "He also sells antique light fixtures and works by contemporary artists."

Another dealer in East Hampton is Lars Bolander. "Since Lars is both European and a designer, he's brought with him a singular sense of style that's not what you'd expect to find in the Hamptons," says Saltzman. "People have gravitated to his shop for his feel for scale and boldness. He offers lithographs, paintings and decorative objects; his pieces are never small, and they always add a certain dash or importance to a room. Everything is eclectic, but nothing is heavy or dark. He knows how to select things that appeal to both the consumer and the trade."

Saltzman recommends the Victory Garden in East Hampton for French and Continental furniture as well as garden ornaments. "It's a very upscale shop, with things you would use in a more formally designed house," he says. "Paola Schulhof has an aesthetic sensibility that's different from most of the people out here. She goes to Europe frequently and returns with beautiful items."

Saltzman has been shopping at Balasses House Antiques for over twenty-five years. "Teda and George Balasses have excellent taste," he says. "They specialize in English, Irish and Scottish pieces. They stay with their own look and are genuinely nice people to deal with. They often find things for me on their trips. They also have fine gifts, such as antique silver, old china and accessories."

The shops are not the only places to buy great things. "There's also an antiques fair or auction held every weekend. All you have to do is check the local papers," says Renny Saltzman. "The Hamptons are well worth a weekend trip if you're interested in antiques. You'll always come back with something." □

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VINTAGE LOG CABINS

KERRY HIX—CONNOISSEUR OF AN AMERICAN CLASSIC

Text by Michael Ennis Photography by Robert Thien

"I can tell just looking at a road if there's going to be a cabin around," says Kerry S. Hix (below), who has restored more than 100 historic log cabins. LEFT: A two-room cabin that Hix moved from Monticello, Kentucky, to Cleveland, Tennessee, for Lance and Linda Byrd is from the late 18th century.

Standing over the stack of hand-hewn logs he has transported from a Tennessee farm to a Texas ranch, Kerry S. Hix gives a lesson in the art at which he has become both a modern master and an ardent conservator. "You take a chalk line," he says in his soft Georgia drawl, "and snap it along the length of the tree trunk. Then you score it with an ax and hew it with a broadax." The marks of those simple tools are still evident on the huge logs, each cut the signature of an anonymous craftsman who lived during the eighteenth century and whose handiwork will, thanks to Hix, be useful well into the twenty-first.

Over the past twenty-five years Kerry Hix has located and restored—with exacting authenticity—more than a hundred rare log cabins dating from a time when the Revolutionary War was still a recent memory. At his farm in Chatsworth, Georgia, he has accumulated an inventory ranging from two-hundred-year-old doors, rafters and shingles to complete cabins waiting for new life as weekend cottages and country hideaways. But this cache is far more than an antique lumberyard. For Hix it represents a sacred trust, the vanishing artifacts of an American folk architecture and the way of life that engendered it. To look at

"I bring everything I can from a cabin to a new site," says Hix. "If the cabin is beyond preserving, I'll use its parts for other buildings." ABOVE: The dining room contains an antique pie safe and ladderback chairs. Whitewashed ceilings, he notes, "were a way of providing illumination before electricity."

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Ancient Playclub, ca. 1700

Hugh Philp Playclub, ca. 1820

John Allan Playclub, ca. 1880

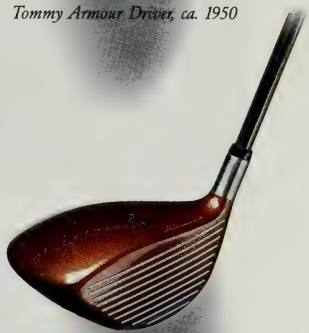
Ben Sayer Driver, ca. 1890

MacGregor Master 30 Driver, ca. 1930

Tommy Armour Driver, ca. 1950

Taylor-Made Metalwood, ca. 1979

Callaway Big Bertha, ca. 1991



Titanium Burner Bubble, ca. 1996

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THE WORLD'S JUST TOO BIG TO BE LEFT UNEXPLORED.

KERRY HIX—CONNOISSEUR OF AN AMERICAN CLASSIC
continued from page 58

RIGHT: A circa 1790 cabin near Fairmount, Georgia, was a Civil War commissary. Hix restored it—for Atlanta Falcons doctor Jim Funk—using 200-year-old weatherboard siding and shingles of hemlock. "Historically, the exterior is essentially correct," says Hix. "I added dormer windows so the lake view could be enjoyed from upstairs."

BELOW: "The log room to the rear was a detached kitchen," says Hix, who linked it to the main house. "The area between them was where the buggy was parked." BELOW RIGHT: Dovetail notching—"used in the better-crafted cabins"—joins the walls.

a log cabin through Kerry Hix's eyes is to be awakened to a simple but profound beauty, in its own way as classic as a Doric temple or a Cistercian chapel.

Hix remembers as a boy begging his father, who ran a water-powered 1860s gristmill in Chatsworth, to take him around to the old cabins in the area. That enthusiasm remains fresh, and Hix still spends much of his time on back roads searching for the endangered monuments; he estimates there are only several hundred quality cabins left out of the tens of thousands once built by pioneer settlers. Sometimes the clues come from descendants of the original occupants, such as the "two sweet little mountain ladies, Jewel and Pearl," who told him about the Georgia cabin he relocated to a North Carolina mountaintop for Kenneth and Jeanne Slay (like many of Hix's clients, the Slays are primitive-antique buffs). Jewel and Pearl enabled Hix to reconstruct the cabin's history: Their grandfather died in the cabin at age ninety-six, their father lived there his entire ninety years, and Pearl occupied it for fifty years. Eventually Hix traced the first occupant, Payton Ivy, who built the cabin in 1830.

That any cabins remain at all is a tribute to the skill and pride of some remarkable American craftsmen. While a few cabins were constructed by journeyman master builders, most are the work of the farmers who lived in them—one man, often aided only by his wife and a mule, who handcrafted everything from the massive notched logs to pegs for the roof shingles and wooden door hinges. "To survive, people had to have many talents," says Hix, who can himself build a cabin with the three necessary implements: an ax, a broadax and an auger. "I think the American tradition of self-sufficiency started in these cabins," he adds. "These people built things for themselves, with what they had at hand. And they made them to last, because their lives depended on it."

And last they do. "As long as the builder used the best

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KERRY HIX—CONNOISSEUR OF AN AMERICAN CLASSIC
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RIGHT: Hix discovered an 1830 cabin built of Georgia heart pine through descendants of an early owner. BELOW: A front porch was recently added to the four-room cabin, which Hix relocated to a mountainside in North Carolina for Kenneth and Jeanne Slay.

BELOW RIGHT: Hanging in the living room is an open-front pine box that Hix found in the cabin. "I'm a stickler for keeping the original materials and objects with the house," says Hix. "It preserves the cabin's personality." On the floor beside the fireplace are a butter churn and a copper foot bath.

woods—tulip poplar, dense pine, aromatic red cedar, black walnut—and the cabin is kept clear of shrubs and reroofed every thirty to fifty years, the logs can last indefinitely," Hix says. The durability can be credited not only to good materials and maintenance but to clever engineering: The notches at the ends of each log are cut at an angle where they join to form a corner, ensuring that water runs out instead of seeping into the joint.

Although the cabins were built to last, they were also designed for easy assembly and—surprisingly—disassembly. Hix is certain that the cabin he moved from Monticello, Kentucky, to Cleveland, Tennessee, for Lance and Linda Byrd had been moved once before; he theorizes that a mule hauled the cabin's two-foot-wide poplar logs from a site several miles away. On occasion Hix will find hundred-year-old Roman numerals carved on each log, a convenient guide to putting everything back in the right order.

Hix doesn't hitch his logs to a mule, but he reassembles them with virtually the same techniques used in the original construction. Like his predecessors, he prefers to build on a stone foundation (the pioneers leveled theirs with a pan of water), with the floorboards set on white oak joists. Particularly painstaking is the "chinking": pounding small slats of wood—usually the remnants of roof shingles—tightly into the gaps between the logs, a process Hix regards as essential to the cabin's longevity. Two hundred years ago the chinks were covered with a mixture of lime, grass, soil and hogs' hair; Hix makes a small concession to modernity by using a mixture of mortar, sand and ground fiberglass.

The cabins were and are amazingly livable. "A log cabin is easy to keep warm and easy to keep cool," Hix says.

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KERRY HIX—CONNOISSEUR OF AN AMERICAN CLASSIC
continued from page 64

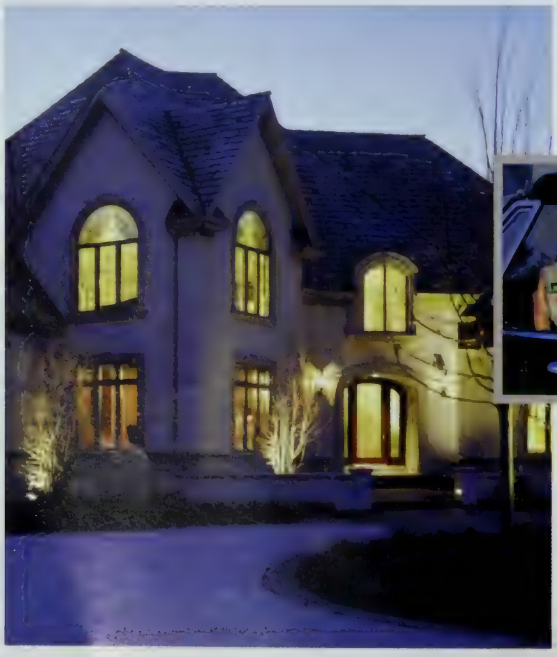
Emulating their nineteenth-century counterparts, twentieth-century occupants find that cupboards and wooden pegs make closets a needless luxury. But even relatively modest cabins like the Slays' and the Byrds' had a second story, often reached by winding "fan" stairs such as those found in a corner of the Byrd cabin; today the second stories provide space for sleeping and routing central air and heating ducts.

Many cabins were even more ambitious in plan, such as the two-story Tennessee cabin Hix restored for Atlanta Falcons team doctor Jim Funk. The first story of the Funk cabin was divided into two rooms; the second-story bedrooms, one for the boys and one for the girls, were separated by a solid log wall and could be reached only by separate staircases. A detached log kitchen, now connected to the house, stood out back.

That sort of affluence, not neglect, turned out to be the real enemy of log cabins. As Hix points out, "When people prospered, they became ashamed of their log cabins. They wanted painted wood siding as a status symbol." The old cabins weren't altogether devoid of small vanities: Witness the hand-carved mantel, covered with rattlesnake skin, Hix found in one cabin. But their beauty derives from a sophisticated utilitarian aesthetic, revealed in such details as the raised "turkey feather" ridge Hix re-created with hemlock shingles on the roof of the Funk cabin. "It allows rain to blow right over the top of the house," Hix explains. "Everything these builders did had a purpose."

Hand in glove with the ingenious simplicity of log cabins is their modest but impeccable finish. "The misconception people have about log cabins is that they're rough, primitive," Hix says. "But these builders took tremendous pride in their work. Everything is finished, hand-planed, smoothed off, even when maybe not a handful of people would ever see it." The essentially devout character of that finish—the carefully planed rafters and porch beams, the log joints as immaculately fitted as in Shaker furniture—ultimately transforms the well-made log cabin from mere dwelling into a kind of frontier temple; like all great architecture, it is still potently symbolic no matter how distantly it recedes into our past.

Kerry Hix, however, believes that his clients can find that past and something of its transcendent experience closer at hand. "A log cabin isn't a log cabin unless you've got a fireplace," says Hix, who restores surviving chimneys as faithfully as he does pioneer woodwork. "That's where time was spent, by the fire, on days when it was too cold to be outside. It's as though time stops by that fire. A log cabin is where everything stops." □



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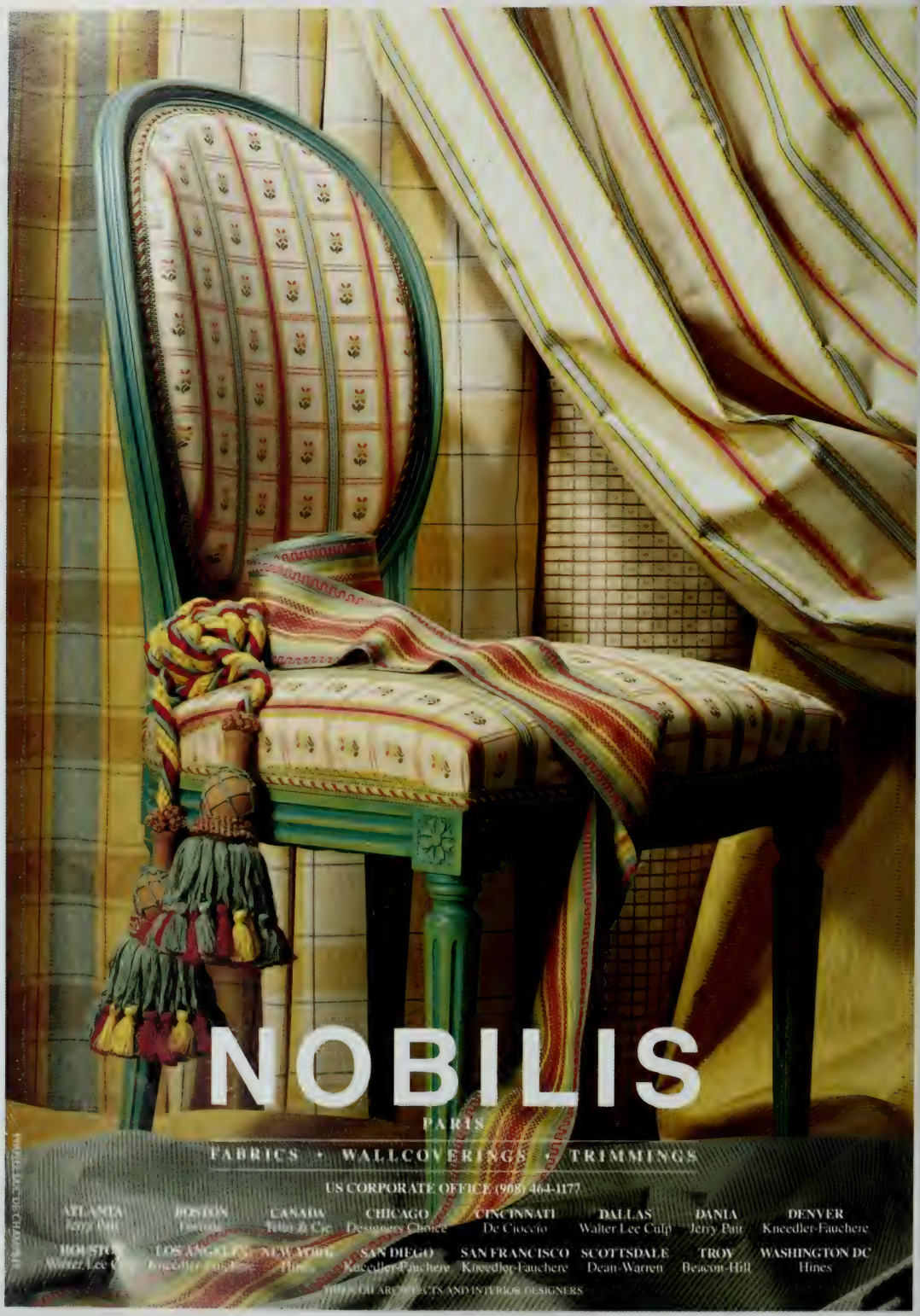
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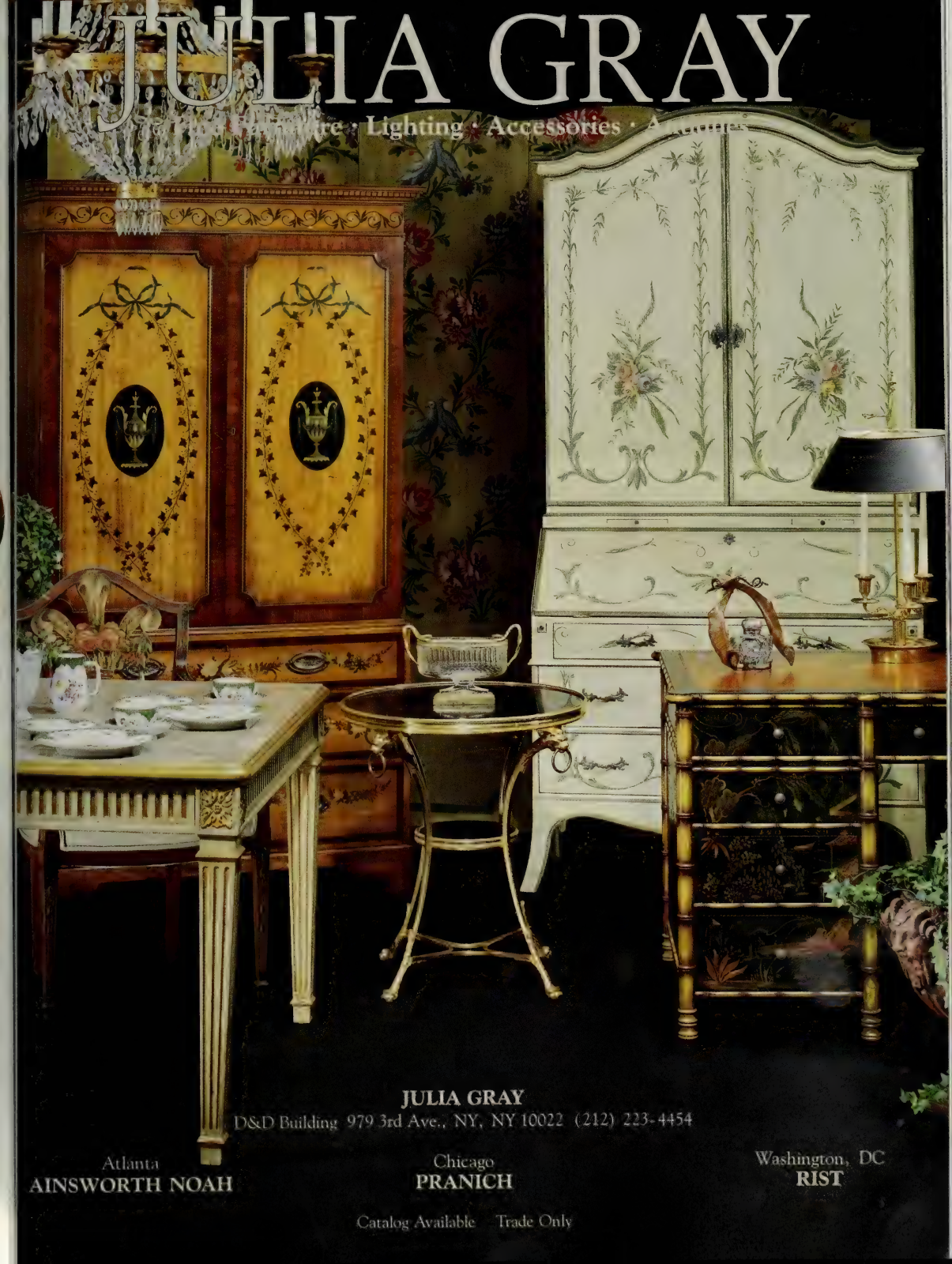
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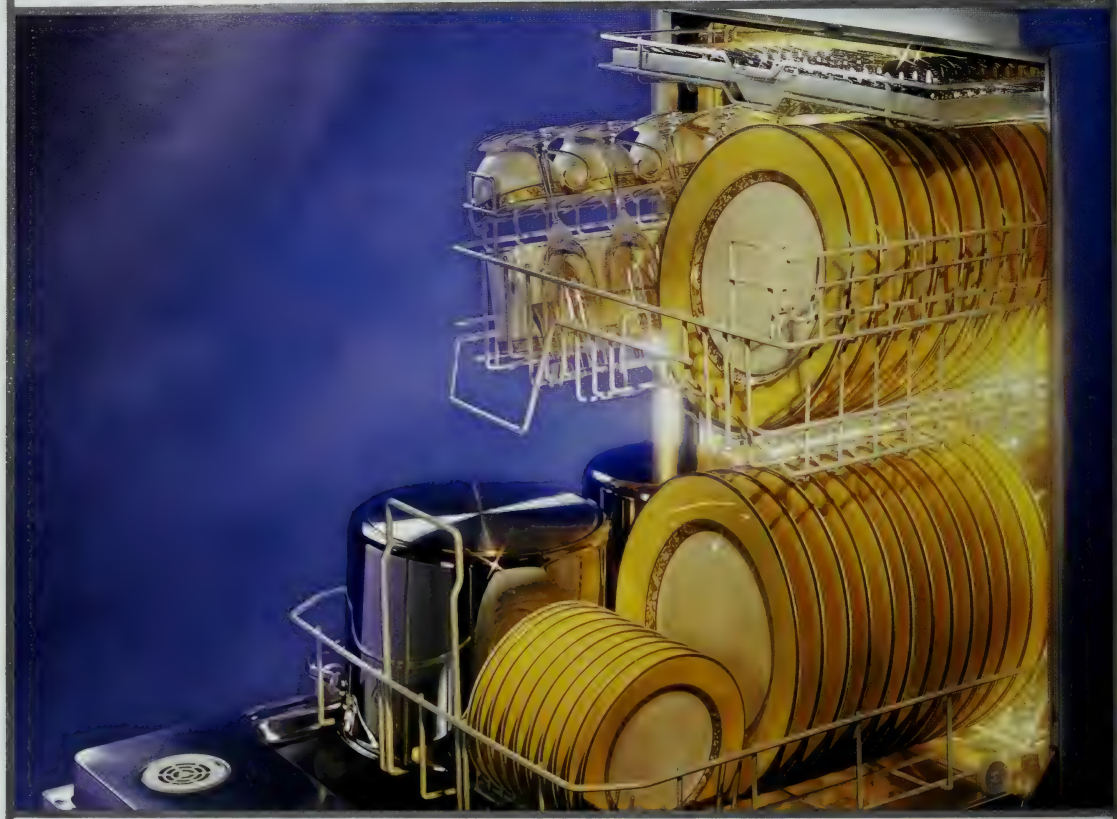

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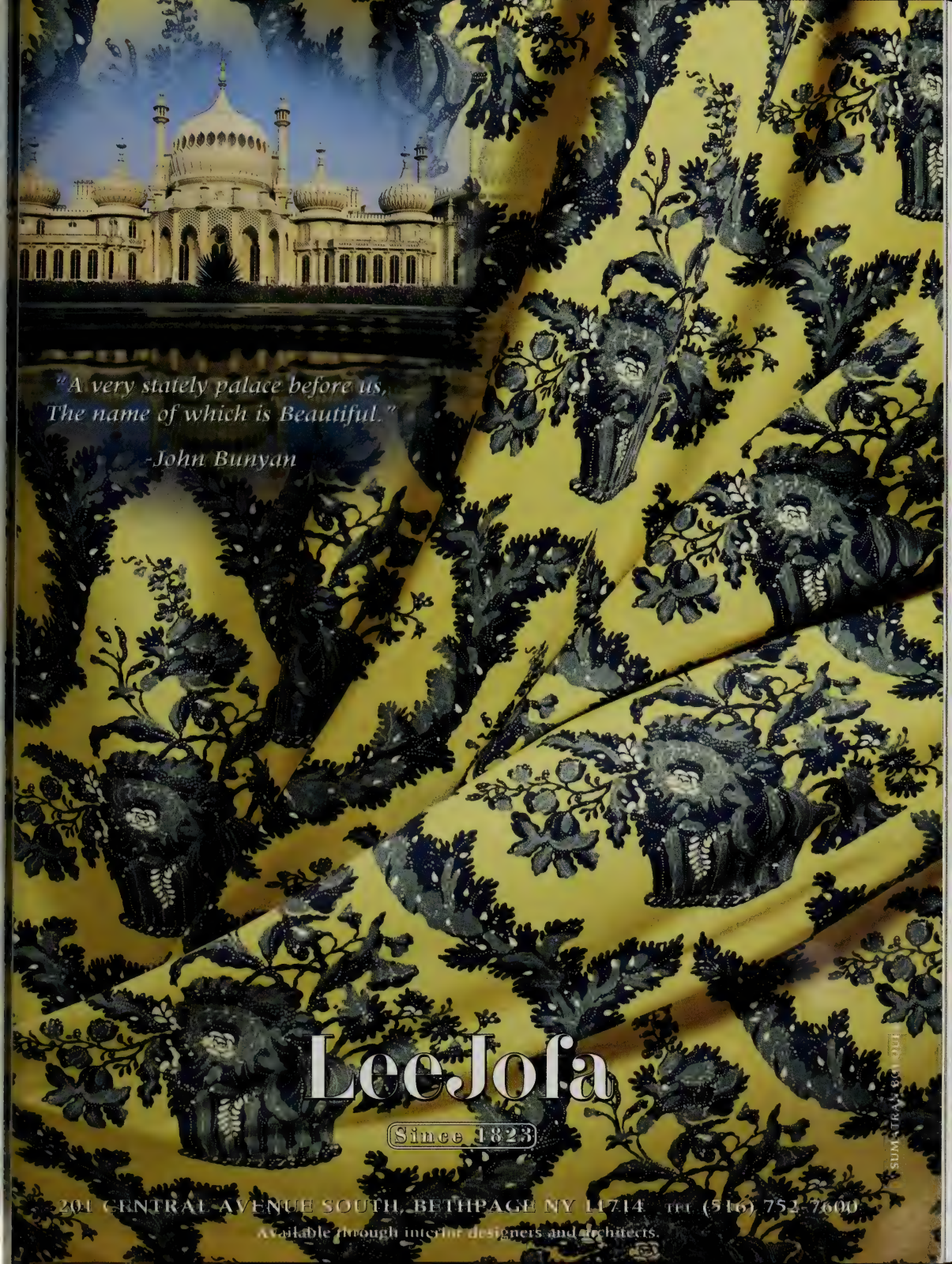
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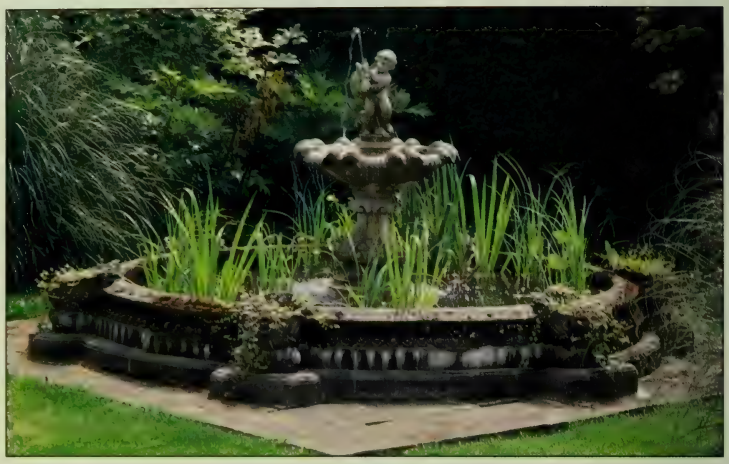

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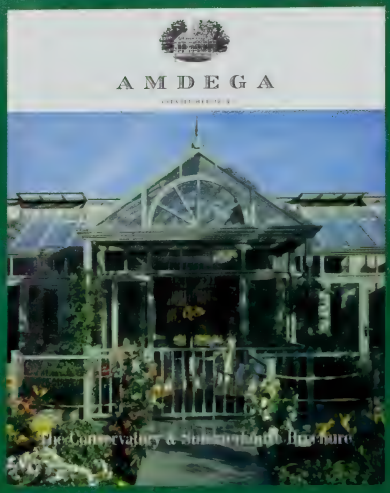

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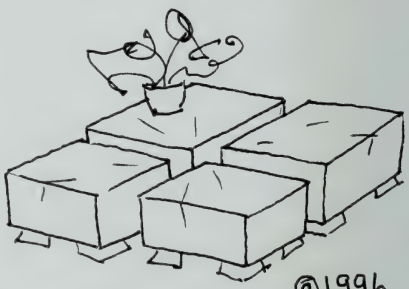

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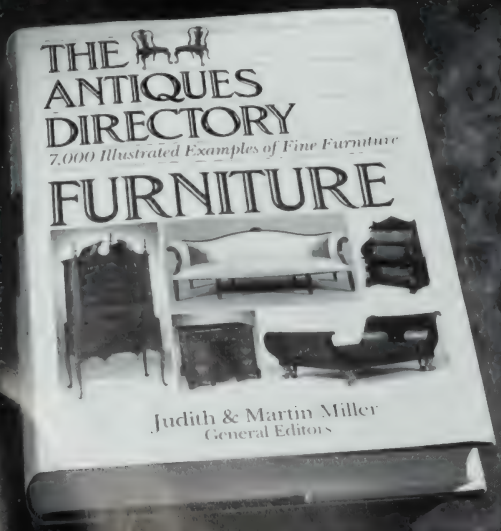

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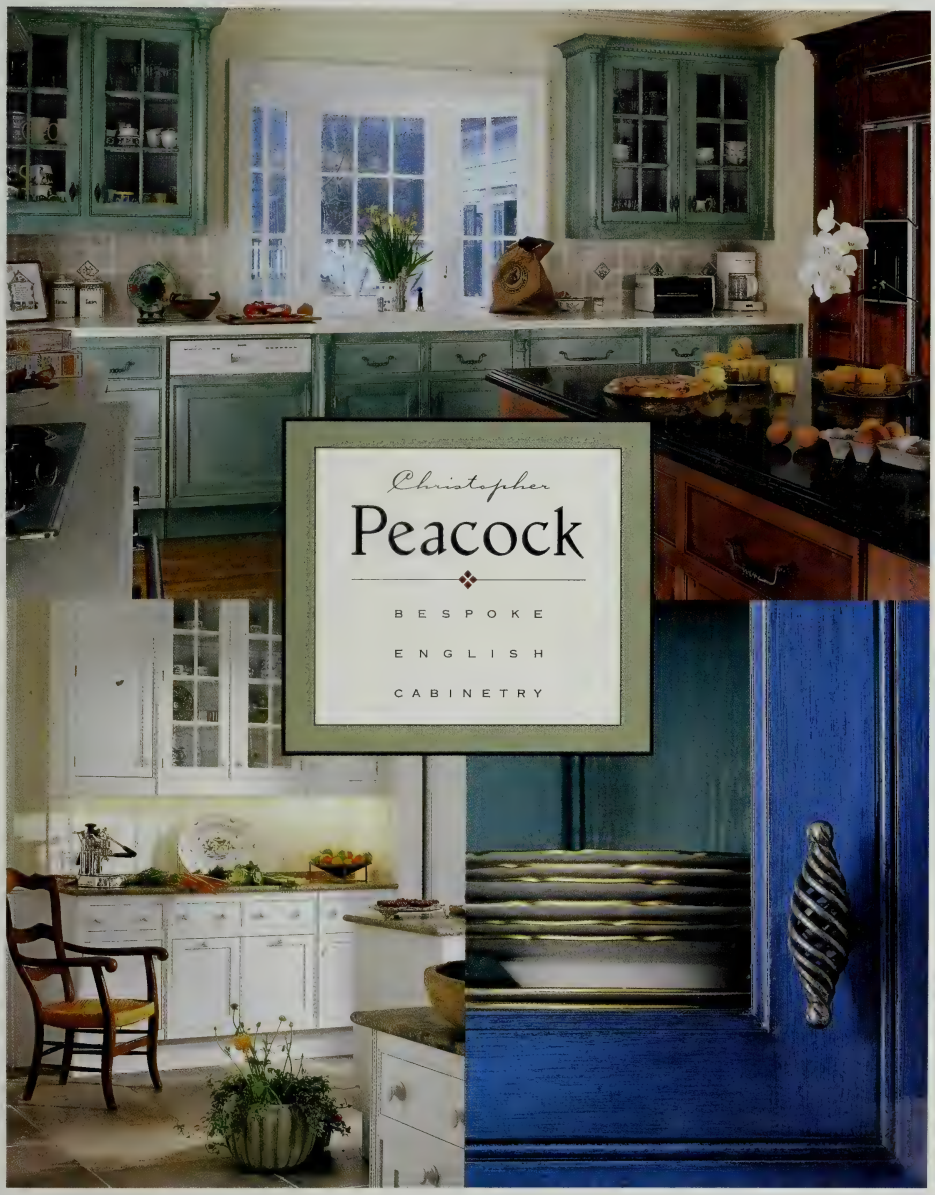

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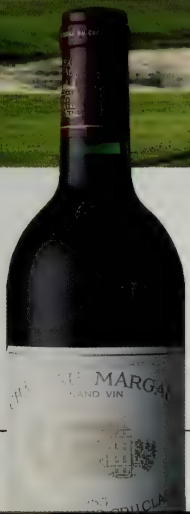

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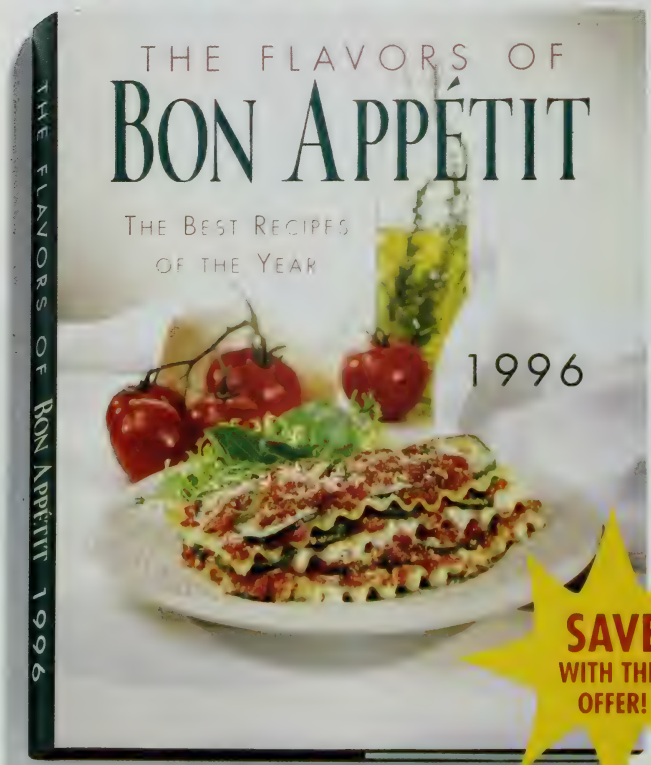

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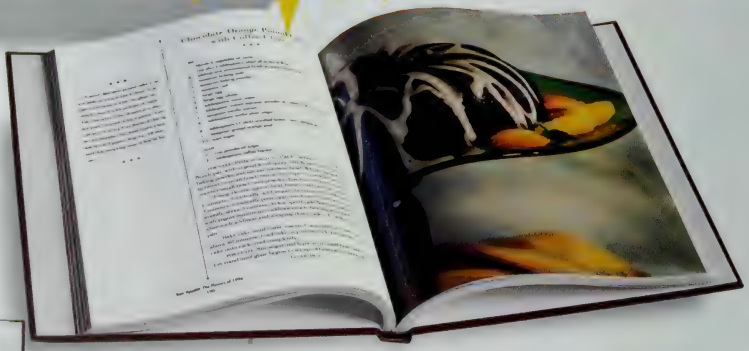

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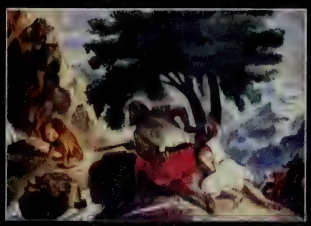

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A JEFFERSONIAN RIDDLE IN VIRGINIA

Text by Jennifer Kramer *Photography by Ron Blunt*

In the rolling and lush countryside south of Charlottesville, Virginia, where the foothills of the Blue Ridge Mountains give way to aristocratic farmlands, sits a masterpiece of Palladian-inspired design called Edgemont. Dazzling white, it rises with stately grace from a manicured greensward, a bold gesture amid the rich woodlands of Fan Mountain. Attributed to Thomas Jefferson, it remains the only complete, private residence considered to have been designed by the statesman who also built Monticello and the University of Virginia. Largely unknown outside of Virginia, it is a diminutive country house in the Neoclassical manner, an architectural style Jefferson popularized in America. While Monticello represents Jefferson's life process, Edgemont could—if that one elusive piece of evidence turned up to link it incontrovertibly to him—stand as a prototype for the sort of residence Jefferson envisioned for his enlightened countrymen.

"Each time I see Edgemont, it simply takes my breath away," remarks Susan R. Stein, curator of Monticello. "It is a superb house, filled with fine furniture and an infusion of French elements that are reflective of the Jefferson spirit."

Edgemont, which turns two hundred this year, has a

Virginia's Edgemont may be one of few surviving houses designed by Thomas Jefferson. ABOVE: A champion of classical principles of proportion, he is believed to have based elements of the estate on Palladio's Villa Rotonda. BELOW: The transept hall is on an east-west axis to maximize light.

continued on page 74

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A JEFFERSONIAN RIDDLE IN VIRGINIA
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"Architecture is my delight," Jefferson once wrote. ABOVE: The octagonal drawing room recalls spaces in his plans for Monticello and the University of Virginia.

BELOW: Current owners Patrick and Arlette Monteiro de Barros chose the 19th-century ormolu candelabra, from Hyde Park Antiques, for the dining room.

past laced with all the rich hues of a southern novel. It was built in 1796 for Colonel James Powell Cocke, who, suffering from malaria, traded his lowland estate in nearby Henrico County for a tract in the more mountainous county of Albemarle. During the late 1800s two aging sisters named Yates lived there as recluses. Upon the death of one sister, the survivor painted the house black, both inside and out. Edgemont was then abandoned and "rediscovered," in 1936, in derelict condition. That such an important house could have been so forgotten is less surprising when one realizes that the restoration of Monticello was only beginning in the 1930s and that Poplar Forest, Jefferson's country retreat, is still undergoing restoration today.

For years many important houses in and around Albemarle County that even hinted at a Neoclassical style claimed a Jefferson pedigree. These contenders—Morven, Estouteville and Bremo, among others—have since been proved to have been "influenced" by Jefferson or, in some cases, to have been built by the master builders he retained for the University of Virginia. The other documented Jefferson houses in the area are the Barboursville mansion, which burned and is now a ruin, and Farmington and the original residence at Woodberry Forest School, both of

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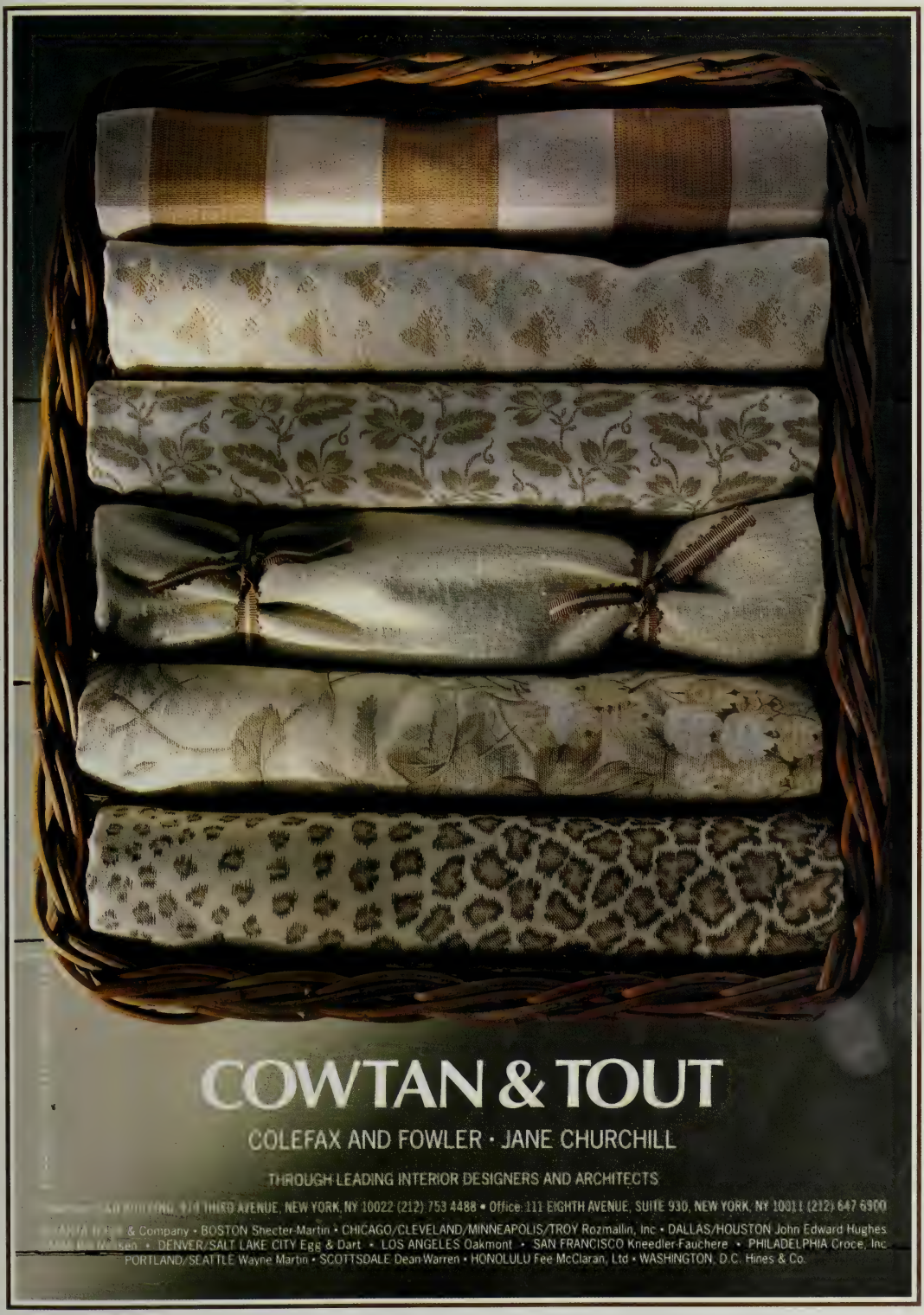
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A JEFFERSONIAN RIDDLE IN VIRGINIA
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which are greatly altered and are no longer private.

The situation with Edgemont is entirely different. The fact that it is a far earlier house, and that its Palladian style was clearly exotic for the era, hints at a Jeffersonian provenance. Furthermore, the timing makes sense. In 1794, two years before Edgemont's completion, Jefferson returned to private life at a time when a good architectural project just might have interested him.

Trends in historic preservation have changed, and information that historians formerly took as proof of Jefferson's involvement in Edgemont is today considered compelling yet circumstantial. Colonel Cocke's Virginia Mutual Assurance Society records from 1797 date Edgemont's existence and reveal the floor plan. In a letter of Jefferson's from 1796 he refers to a house for a Mr. Cocke: "I now enclose you the draught you desired, which I have endeavored to arrange according to the ideas you expressed, of having the entry, not through a principal room as in Mr. Cocke's house, but at the cross passage." Edgemont's entrance is through just such a room. Thickening the plot, there are drawings by Jefferson of an elevation and floor plan that are almost identical to Edgemont's, except for the double sash windows flanking the entrance and the pitch of the roof.

Even more convincing is the visual evidence and feel of

ABOVE: As in Jefferson's other designs, the strict separation between Edgemont's bedrooms and "rooms of entertainment" revealed his affinity for "all the new and good houses" in Paris.

BELOW: "This is Jefferson," proclaimed architect Milton Grigg upon seeing the run-down property in 1936. His gardens harked back to Jefferson's characteristic integration of buildings and landscape.

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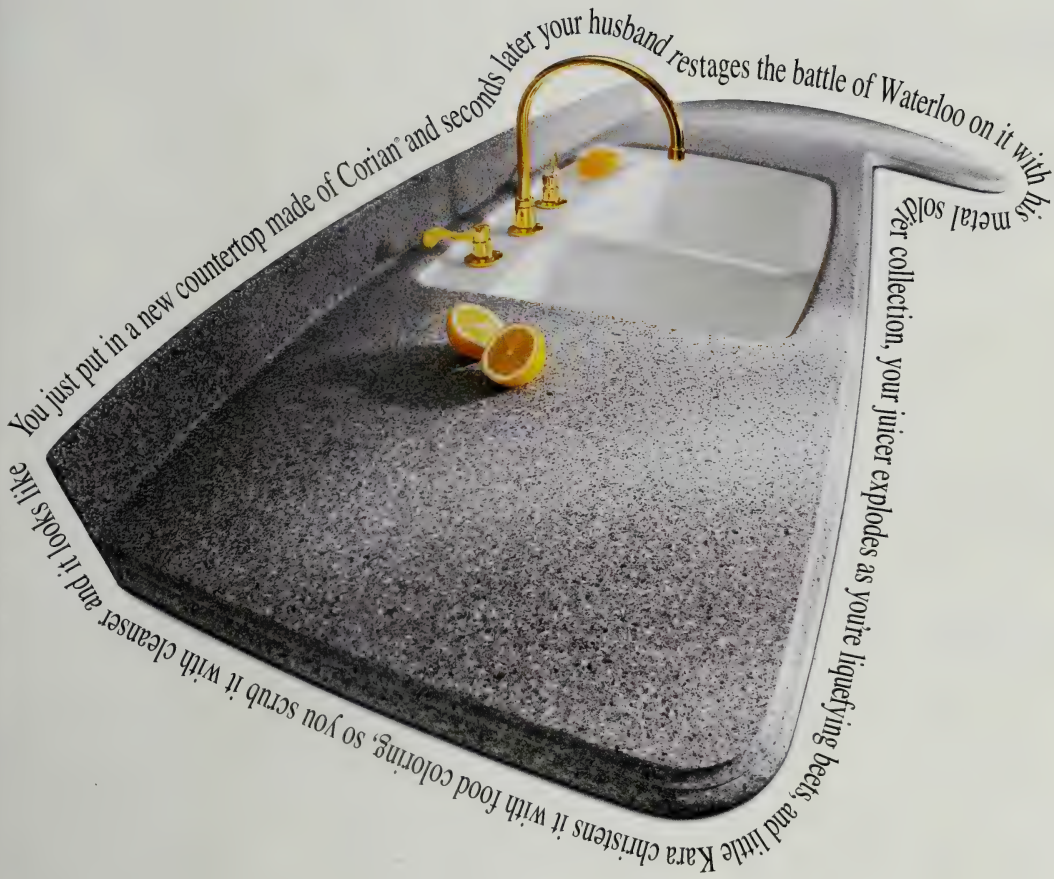

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the house. Palladio's designs for country houses keenly affected Jefferson, and Edgemont, with its four porticoes, bilateral symmetry and steep roof that one could imagine as a substitute for a dome, has the feeling of a Jeffersonian interpretation of Palladio's Villa Rotonda. Its modest front entrance gives the appearance of a one-story building, a French style Jefferson favored, as we know from his accolades to the Hôtel de Salm in Paris. To the rear, the house unfolds on a hillside to two stories. "Its massing on the site is very Jeffersonian, with five descending parterres that beautifully integrate the house with the landscape," concludes James Murray Howard, curator and architect for the Academical Village at the University of Virginia. "Clues such as the lunettes in the porticoes, with their unusual curving muntins—which Jefferson later used on Pavilion IV at the university—and the small, sequestered stairway are further reflective of Jefferson's architectural vocabulary."

Visitors to Edgemont cannot help but be baffled by its deceptive scale. The dialogue between its rigorously formal proportions, which give it grandeur, and its actual small size (thirty feet by fifty feet) stirs most visitors. The octagonal drawing room—similar to, though smaller than, the drawing room at Monticello—reflects both the refinement of the Neoclassical approach and a certain Continental finesse, a connection that lives on with its current European owners, Patrick and Arlette Monteiro de Barros.

It seems uncanny that this couple came to own Edgemont—a tale that could be construed as either fate or coincidence. In 1982, on the day that escrow closed, the Monteiro de Barroses were presented with historic documents. These revealed that Colonel Cocke, the original owner and builder, had a granddaughter, and that she married an immigrant's son named Aristides Monteiro de Barros. There could be little doubt: This suggested that the original owner's family had been joined to their own. Arlette Monteiro de Barros, whose only thought in purchasing Edgemont had been to have a beautiful country house to complement their many residences, soon came to feel that "Edgemont is my true home."

To furnish Edgemont, she set out on a buying excursion in London with Clifford Henderson, a director of Partridge who was then an art consultant. They roamed Malletts, Jeremy, Johnny van Haeften and other London firms. "She wanted mostly English furniture—Regency being her favorite period—or French pieces from before 1800," recalls Henderson, "which made historical sense."

It is heartening to see the care and love lavished on the house today, especially when one remembers that Edgemont was once almost lost forever. In 1936 Frances Benjamin Johnston, a photographer who was documenting historic houses, and Milton Grigg, a young architect who had worked on the restorations of Colonial buildings at Williamsburg, found Edgemont in desperate shape. Grass fires had nipped up to the foundation. A shack had been built where a portico once stood. The grand little house was in a state of near collapse. Immediately suspecting its importance as a Jefferson design, Grigg persuaded Dr. Graham Clark to purchase it and then embarked upon its restoration. The war intervened and work stopped. Edgemont was then sold to William Snead from St. Louis, and Grigg was retained to complete the estate.

> The grand little house was in a state of near collapse.

The house was too small for the Sneads, but additions, which would have compromised the architecture, were out of the question. In a visionary stroke, Grigg built two Palladian-style guesthouses on symmetrical east and west axes and linked them to the main house by underground passages lit by thermal bath windows, a Jeffersonian detail. During the forties the trend was to renovate rather than restore, and Grigg, as a leading practitioner of the Neoclassical revival, added details that made Edgemont a bit more imposing than the original. Contemporary preservation architects might exercise more restraint. "Marks on the floor indicated that a screen once separated the entrance from the transept, and Grigg chose to build a Palladian screen, which is very attractive and in keeping with the house," says K. Edward Lay, a professor of architecture at the University of Virginia. Grigg cleverly created a paneled library with heart pine from the attic floor. On the exterior, Grigg, following a footprint, added the north portico, which he modeled after one at Poplar Forest, and Chippendale railings, which he called "conjectural."

Grigg was equally involved in the restoration of Edgemont's gardens. To approximate their initial design, he dug trenches to determine where paths and beds had been and to find traces of plants. The centerpiece is a boxwood pattern, and it is flanked by small roomlike gardens in the French style. "The scale of the outdoor space could not be better balanced to the house and the site," says landscape gardener François Goffinet, who lives in London and has consulted on the upkeep. "In my view, along with Middleton Place, which has yet to be restored, it is the finest terraced garden in the United States."

While Jefferson scholars pursue the preservation of Monticello, the Academical Village and Poplar Forest, Edgemont, thanks to the meticulous and doting Monteiro de Barroses, is in secure hands. "Truly, it is a triumph of stewardship," says Daniel P. Jordan, president of the Thomas Jefferson Memorial Foundation. "Its Jeffersonian features are captivating, and it is a rare example of elegance in a Virginia country house." □

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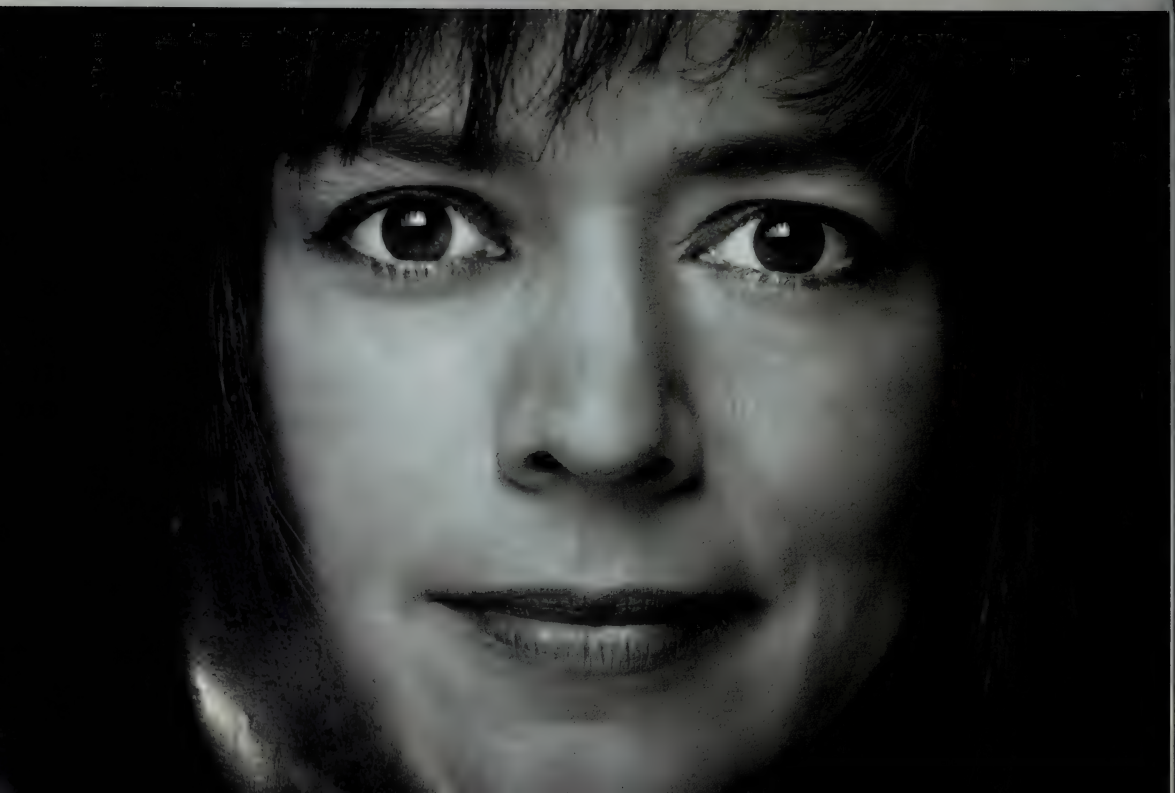

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ASHEVILLE'S GROVE PARK INN

AN ARTS AND CRAFTS LEGACY IN NORTH CAROLINA

Text by Bruce E. Johnson *Photography by Martin Fox and Sallye Riley*

When it opened in July 1913, it was hailed as "the finest resort hotel in the world." Eighty-three years later, after having served seven United States presidents, numerous dignitaries and scores of celebrities, the Grove Park Inn is now recognized as one of the most important and most well-preserved vestiges of the American Arts and Crafts Movement.

Constructed of enormous boulders, weathered stone and oak woodwork, the Grove Park Inn continues to stand watch over Asheville, North Carolina, a city of sixty-seven thousand people nestled in a twenty-six-mile-wide valley carved into the Blue Ridge Mountains. Far enough south to be spared the brutality of northern winters and high enough to avoid the stifling southern heat, Asheville and the Grove Park Inn have served for nearly a century as a year-round destination for travelers.

The original one-hundred-and-fifty-room hotel was owned by Edwin Wiley Grove (1850–1927), a pharmaceutical manufacturer from St. Louis who had journeyed to Asheville in 1898 seeking relief from both the St. Louis summers and a chronic case of the hiccups. Word of the region's scenic wonders, its mild winters and

The Grove Park Inn, a unique remnant of the American Arts and Crafts Movement, was constructed by hand from native granite boulders, some weighing as much as 10,000 pounds. TOP: The 1913 Asheville, North Carolina, hotel today. ABOVE: The great hall features a collection of Arts and Crafts furnishings, including Gustav and L. & J. G. Stickley chairs and hammered copper Roycroft chandeliers. LEFT: A fireplace has its original 500-pound cast-iron andirons.

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ABOVE: Stickley oak settles, North Carolina oak armchairs, an English Arts and Crafts bookcase and Arts and Crafts prints are in a sitting area on the seventh floor of the hotel's Vanderbilt Wing, one of two added during the 1980s.

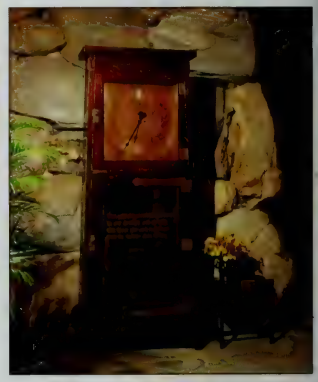
cool summers and the healing power of its invigorating mountain air had begun to spread after the completion in 1895 of the famous Biltmore House, George Vanderbilt's two-hundred-and-fifty-room palatial mansion two miles south of the city. Upon his arrival, Grove recognized the opportunities awaiting in Asheville and quietly began buying up large parcels of land.

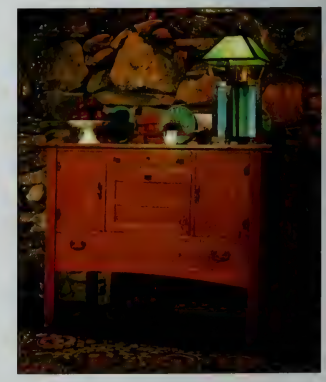
Grove's plan to develop the north side of Asheville was stymied by the attention being lavished by newspaper reporters on the Biltmore estate. Hoping to sell residential lots to wealthy tourists, Grove decided to build a unique hotel located on the western slope of Sunset Mountain that would offer his guests panoramic views of surrounding mountains yet still be accessible by car or trolley. Inspired by the Old Faithful Inn at Yellowstone National Park, Grove's son-in-law, Fred L. Seely (1871–1942), a newspaper publisher in Atlanta, sketched out a perspective for a six-story, one-hundred-and-fifty-room resort to be constructed of boulders found on Grove's surrounding lands and to be furnished in the popular Arts and Crafts style.

"The architect was undoubtedly aware of the Arts and Crafts Movement," says New York architect and frequent guest John Ellis, "but the structure almost has more of an affinity to the Adirondack style. The scale and coarseness of the stonework makes it seem less disciplined than more typical Arts and Crafts buildings and less sophisticated than the work of Frank Lloyd Wright of that same era."

Grove persuaded his son-in-law to move to Asheville, where, without any training or prior experience, Seely directed the construction of the inn. Groundbreaking was held on July 9, 1912, but Seely's men were already hitching teams of mules to huge granite boulders and dragging

The completed inn was an Arts and Crafts showcase: rock walls, oak woodwork, Roycroft furniture and lighting.





TOP: The grandfather clock, which was among 500 pieces of Roycroft furniture ordered for the inn, is one of only three known to exist. ABOVE: An Arts and Crafts lamp rests on a Charles Limbert oak sideboard in a Sammons Wing hall.

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AN ARTS AND CRAFTS LEGACY IN NORTH CAROLINA
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them to the building site. Using only a solitary steam shovel to carve a level site into the side of the mountain, the four hundred men under Seely's supervision began erecting stone walls four feet thick and six stories tall.

As the exterior took shape, Fred Seely turned his attention to the hotel's interior. Grove's instructions before returning to St. Louis had been clear: "Build a big home where every modern convenience could be had, but with all the old-fashioned qualities of genuineness with no sham." Seely turned to the Roycrofters, a band of craftspeople working in East Aurora, New York, under Elbert Hubbard (see *Architectural Digest*, March 1995). After a visit to William Morris's Kelmscott Press in 1894, Hubbard, a former salesman and executive with the Larkin soap company, returned to East Aurora and hired scores of artisans capable of producing furniture, lighting, books, magazines and decorative accessories in the emerging Arts and Crafts style.

When it became obvious that the Roycrofters' furniture shop would be unable to complete the order by Seely's deadline of the following July, the White Furniture Company of Mebane, North Carolina, stepped in and built more than one thousand pieces of Roycroft-designed furniture. The Roycroft craftspeople constructed four hundred unique oak chairs for the inn's dining room, each with the initials "GPI" carved into the crest rail. In addition, the Roycrofters handcrafted

ABOVE LEFT: Illuminating the recently renovated Palm Court—one of the country's first indoor atriums—are Roycroft ceiling lights. Mark-Ellis Bennett restored the stencil work. ABOVE: A top-floor room, whose ceiling reflects the roofline, contains original furnishings.

F. Scott Fitzgerald occupied two connecting rooms during the summers of 1935 and 1936, while his wife, Zelda, was a patient at a nearby hospital. The rooms are often requested by writers. BELOW: Room 441 overlooks the entrance court.

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AN ARTS AND CRAFTS LEGACY IN NORTH CAROLINA
continued from page 86

ABOVE: Guests enjoy views, framed by massive granite columns, of the Blue Ridge Mountains when dining on the Sunset Terrace. ABOVE RIGHT: A hammered copper lantern is among the hotel's 600 Roycroft light fixtures. The inn's original owner, Edwin W. Grove, sought to "present a home-like and wholesome simplicity . . . inviting the traveler to rest awhile, shut in from the busy world outside." BELOW: A circa 1913 photo of guests on the east terrace.

sideboards, writing tables and office furniture, all in the Arts and Crafts style, as well as more than seven hundred hammered copper reading lamps, wall sconces, ceiling lights and chandeliers for the inn.

The completed inn was an Arts and Crafts showcase: natural rock walls, tile floors, oak woodwork, Old Hickory porch rockers, Roycroft furniture and hammered copper lighting. And standing proudly in the center was the crown jewel, an eight-foot-tall oak-and-copper grandfather clock custom-designed and crafted by the Roycrofters for the great hall.

By the time the inn was completed, Seely couldn't bring himself to leave. He persuaded Grove to lease him the hotel and assumed the role of general manager. By setting the highest standards for himself and his staff, Seely quickly achieved national recognition for the Grove Park Inn. An advertisement in *The New York Times* proclaimed: "If you are a Big Business Man and feel the need of rest after these years of strain, you should come to the Grove Park Inn, Asheville, N.C. where rest is made possible."

For Seely, rest was made possible through a strict enforcement of rules banning automobiles, running water and any unnecessary noise after ten-thirty at night. Guests were discouraged from bringing their children; employees glided silently through the halls in rubber-soled shoes. The

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staff at the front desk made change with only crisp, new bills and coins washed in a special machine each night. Tennis courts, an indoor pool, a three-lane bowling alley, equestrian and hiking trails, movies and music recitals kept the Grove Park Inn clientele happily entertained.

The guest list from the Seely era included Presidents Wilson, Harding and Coolidge, industrialists Henry Ford, Harvey Firestone and Thomas Edison, and entertainers Harry Houdini, Enrico Caruso and Al Jolson. The reporters who followed celebrities and politicians to Asheville helped spread the word of the inn's impeccable service and Seely's attention to every detail. But a feud between the elderly Grove and his popular son-in-law exploded in a scandalous lawsuit over the Grove Park Inn. The seventy-six-year-old Grove died during the proceedings, but the court later ruled in favor of his estate. In 1927 Fred Seely was evicted by his brother-in-law Edwin Wiley Grove, Jr.

Like many grand old hotels, the inn fell on hard times during the Great Depression. When World War II erupted, the government transformed the Grove Park Inn into a prisoner-of-war camp for Axis dignitaries and military officers. As a near-fatal blow, the postwar affection for the automobile and roadside motels left the cavernous resort nearly empty. "If someone could have figured out how," one local resident commented, "it probably would have been torn down." But the inn maintained a firm grip on the side of Sunset Mountain until Charles Sammons, a Dallas insurance executive and entrepreneur, purchased the hotel in 1955.

Under Sammons's watchful eye, the Grove Park Inn started down the long road to recovery. Before his death in 1988, Sammons had undertaken the restoration of the original inn and the addition of two modern wings, tripling the number of guest rooms and installing the facilities necessary to attract large conventions. Rather than being discarded, the surviving antiques were restored; cushions were recovered and Roycroft lamps and chandeliers were rewired. Long corridors and the great hall were filled with a blend of accurate Arts and Crafts reproductions and scores of rare antiques by Gustav Stickley, Charles Limbert, the Roycrofters and other Arts and Crafts firms. His vision was shared by his wife, Elaine Sammons, who continues to play an active role in the preservation and restoration of the inn. "Mr. Sammons and I had a love affair with Asheville that began more than thirty years ago," says Elaine Sammons. "Even then I knew the furniture at the Grove Park Inn had to be preserved, before it became so valuable, simply because it belonged here. It was always our intention to maintain the integrity of this historic hotel."

Since 1988 the hotel has been the site of the annual Grove Park Inn Arts & Crafts Conference. Held the third weekend in February, the three-day conference features prominent speakers, special exhibits, walking tours, discussion groups, demonstrations by modern craftspeople and the largest Arts and Crafts antiques show in the United States. Major galleries and dealers from California to Maine fill one of the inn's two ballrooms with outstanding examples of furniture, art pottery, textiles and metalware by Stickley, the Roycrofters, Grueby, Rookwood, Limbert and Dirk van Erp. The event draws more than two thousand people from across the United States, Canada and England.

So while curators and historians analyze the Arts and Crafts Movement, its origins, its decline and the current nationwide revival, guests at this historic hotel come to realize that at the Grove Park Inn, the Arts and Crafts Movement never ended. □

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Picasso and

Left to right: Portraits of Marie-Thérèse Walter
Bust of a Gi[illegible]26. Musée Picasso, Paris • *Bather with Beach Ball*, 1932. The Museum of Modern Art •
Girl Before a [illegible]r, 1932. The Museum of Modern Art • *Portrait of a Young Woman*, 1936. Musée Picasso, Paris
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THE BIG PICTURE ON DIGITAL CAMERAS

By Nicholas von Hoffman

The thing I remember best about my father is a stream of irritated orders: "Hold still! Don't wiggle!" These commands were issued to me as he looked into the camera's viewfinder. Why he wanted so many pictures of his offspring was beyond me, but according to my mother, most of his disposable income was absorbed by photography.

When I failed to heed his instructions, he would complain that I had "ruined" the film, a commodity that he repeatedly, if futilely, explained was very expensive. Dear Papa! Had he only been born in the electronic age, holidays and vacations might have been less of a torture, and there might have been a few more dollars for ice cream and movies. Alas, Papa did not live to own a digital camera.

Digital cameras have no film. There is nothing to waste and nothing to spoil, so photo fiends can push the shutter button whenever the spirit moves them. "The plus of digital photography is zero costs," says David Pogue, a columnist for *Macworld* and the author of *Macs for Dummies*. "You'll never buy or develop film again, which is an incredible thing to contemplate. Number two is the instantaneity of it. You see the photos immediately. If you don't like how one came out, you delete it individually from the camera's memory and use that space for the next one." In Electroland you get what you seldom get in ordinary life—a second chance. If, after you have the family posed in front of Mount Rainier, Sister belts little Bubba, or if, at the wedding reception, the groom dribbles wedding cake down the front of his rented tux just as the shutter snaps, fear not. Just hit the button and delete.

Nevertheless, digital photography isn't for those who don't feel comfortable around computers. Not that you need to be a whiz kid to operate these cameras, but if you're a retrograde type, afraid to touch a computer lest you make the thing go phffttt!, you are better off with the tried-and-true. New technologies are for enthusiasts, for strivers and plungers. And for those who are ready for it, this kind of photography has an important place. Pogue is crazy for his new instrument. "We have a Casio QV-10, which is a seven-hundred-dollar-camera." He explains that his wife, a plastic surgeon, has computerized her files with it. "It just changes all the rules. Photography becomes much more fun, much more spontaneous, like a cross between a camera and a camcorder. People ham it up for you, because they know they're going to see the photo instantly.

"The one we bought is not a high-end machine. It's a tiny little thing, like the smallest Instamatic, and it holds ninety-six pictures. It has a TV screen built into the back that's your viewfinder as well as your photo album. Before you hit the shutter button, you look into it to see the picture exactly as it will be. Not only that, but you can hit the previous or next buttons and review all the pictures you've taken right there on that little screen, deleting the bad ones as you go and showing your friends right on the spot."

Casio, Kodak and Apple are among the companies that

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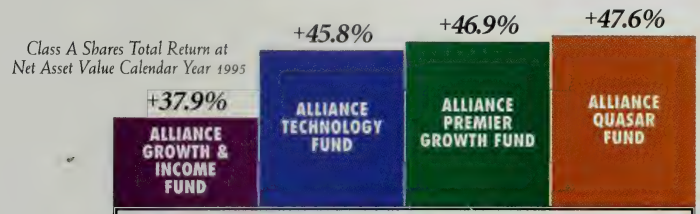

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THE BIG PICTURE ON DIGITAL CAMERAS
continued from page 94

make digital cameras, which start at about $700 but can usually be bought at a discount of 15 percent or more. It will be a few years before digitals can compete with those $9 to $15 throw-aways sold in the supermarket, but you can be sure prices are on their way down. "I was interested in these cameras a couple of years ago when they were debuting, and they were ten grand back then," says Pogue. "And here we are, less than a tenth of the price two years later."

As is fitting in the land of infinite choices, these cameras come with some features on one and not on another. A Casio, for instance, can be connected to your television so you can show the new vacation pictures to innocent neighbors at the moment of your return home. Other cameras require an intermediate electronic step of one sort or another. "Attaching the TV cable is easy as pie," says Pogue of Casio. "You plug it into your TV or your VCR, and anything that shows on the camera shows on your TV. You might wonder how interested people would be in watching your pictures flip by on TV. We found with our friends and neighbors that it's like watching somebody's videotape. You sit around on the sofa and laugh and point and say, 'Go back to the last one.' It's an amazing new form of something to do on Saturday night."

The digital camera threatens to put an end to dusty boxes full of unsorted family photos. If there's one thing computers are good at, it's keeping track of stuff, any kind of stuff, so once you go digital you will be able to lay your hand on your memories in a trice. Whether you actually will is another question. People who keep sloppy paper files or who have photo albums with scores of unfixed, free-floating pictures in them will probably have messy computer photo files too. Regardless, the new system does make things more convenient. "Another advantage is the ease of editing and storage because it's a computer file—you can stick it on a floppy disk and put it in the attic, or you can edit out your Uncle Fred after your aunt divorces him, with fantastically realistic results. There is absolutely no way to tell that these photos have been doctored. I've been asked to edit out crow's-feet from a portrait."

As you might expect, the quality of digital photography varies with the cost of the camera. In the cheaper cameras, you may not have to worry about having crow's-feet to be edited out. The most expensive cameras, such as those made by Dicomed, can exceed the quality of film photography. Dicomed also offers digital equipment that can be used with film cameras, ensuring that the many thousands of dollars photographers have invested in their equipment won't be lost.

Whatever the quality, digital photography opens up heretofore unimaginable opportunities for manipulating an image. While it affords a certain satisfaction to zap out the last shadow of people we never want to be reminded of again, the ease with which it can be done underscores how unreliable photography has become as proof of anything. Even before the computer, ours was a country of images and photographs, and yet now, as we make our way into a period when the creating of graphics is attaining a cosmic velocity, we have never been less sure what these products may mean. Not only has the doctoring of a photograph become undetectable when properly done, but pictures never snapped by cameras never aimed can place real persons at the sites of events that never happened. The notion that pictures do not lie has been knocked into a cocked hat.

> There is no fuss or muss with chemicals and darkrooms.

At the same time, digital photography augments the ease of picture taking for countless day-to-day jobs in the world of work. Peter Zan, the manager of Apple's QuickTake camera, cites how quickly it's been introduced into police work and into schools, where it is already being used for identification purposes. Since it takes no time at all to drop a digital photo into printed matter, teachers have begun to use the camera to make up seating charts that show the faces as well as the names of students.

"Real estate is a no-brainer," remarks Zan. As newspaper executives will ruefully whisper to you, the real estate industry has started moving away from the classified ads toward displaying houses for sale on the Internet. With the digital camera, every house ad on the Net can come with one or more pictures, something no newspaper can do at a price a real estate company would care to pay.

"I've had architects tell me, 'I love my QuickTake because it saves time and money,' " Zan says. "They go to a job site, walk around with their QuickTakes, grab the images they need, empty them into their PowerBooks, drive to their clients and say, 'Here! This is what the construction is looking like. What do you think?' "

The digital camera should assume a routine place in the talking and scheming that precedes construction, renovation or redecoration. It makes it possible for the client to get a clear and vivid idea of what the project is going to look like when the work is done. "Let's say they're planning on putting up a new office building," Zan continues. "The architects go out, grab images of the property, go back to their offices, unload them into their personal computers, bring up their CAD [computer-assisted design] systems and drop their concepts of the buildings right into the backgrounds of the images they took. Then they modem them over to their clients."

Digital photography has also penetrated the news business. Kodak,

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DIGITAL CAMERAS
continued from page 98

in cooperation with the Associated Press, has developed an instrument, the NC2000, costing $15,000, that the wire service is using everywhere. This camera was used for the AP's coverage of the Kobe earthquake, the Oklahoma City bombing and the last Super Bowl, so it has gone long past the experimental stage. The machine takes about one hundred and twenty pictures before you have to reload it. The pictures are put directly into a laptop computer, which sends them via ordinary phone, cellular phone or satellite to the home office for worldwide transmission within minutes to the AP's clients.

There is no fuss or muss with the old-time smells of chemicals and darkrooms. In fact, as the AP moves toward going completely digital, old-technology film people are being retrained to convert the news agency's one-hundred-year-old picture library into a digital archive so that it can be searched and used without the need to handle a single sheet of photographic paper.

But we have grown up expecting our photographs to be on glossy paper. Anything, text or image, stored on a computer or floppy disk strikes us as having a precarious future. Digital photographs can be printed out. Instead of taking a roll of film to the Fotomat, you put the pictures you want on a floppy disk and march yourself over to the nearest Kinko's, which has the printers—called dye-sublimation machines—for producing the kind of photographs we are accustomed to pasting up in our albums. They're very expensive if you want big pictures, but if you're content with the standard four-by-six-inch amateur size, there is a high-quality machine called—what else? —FotoFUN!, for a mere $499.

Digital photography is also creeping into the camcorder business, and as it does, the pictorial records of our activities will be so complete and detailed that we will soon gain a kind of immortality, living forever through our images. □

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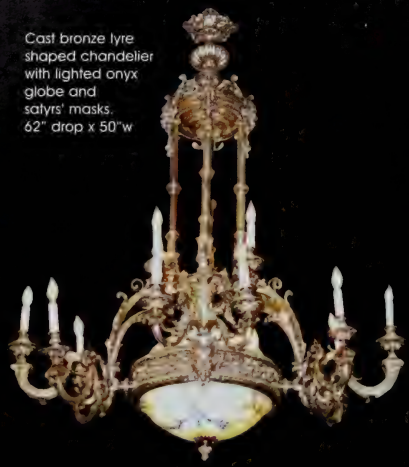

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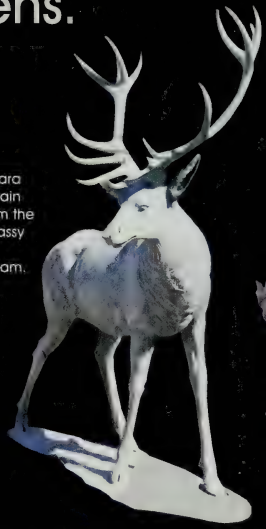

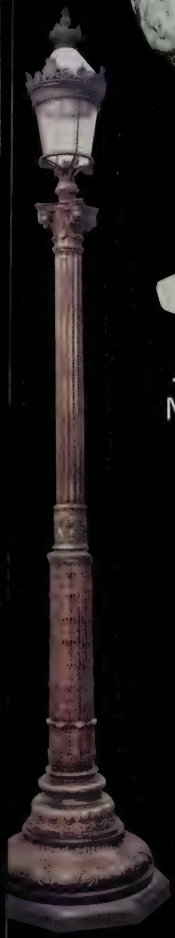

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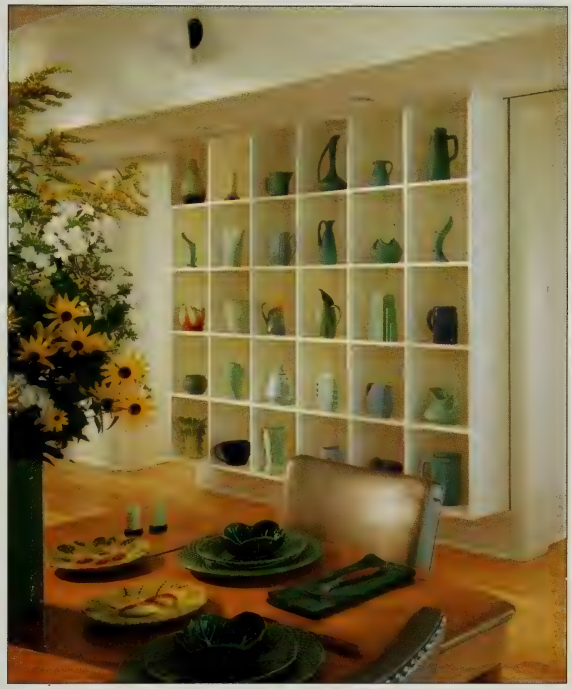
There are many architects who specialize in the familiar comforts of traditional design and many who specialize in the manifest simplicities of minimalism, but few who trade in modesty. Margaret McCurry, of the Chicago firm Tigerman McCurry, is one. Inflated neither in size nor in rhetoric, her houses are straight-shooting charmers that make a statement and a virtue out of common clapboard and shingle.

Nowhere has inflationary architecture struck more conspicuously than in weekend country—especially around major East and West Coast cities, where the cost of land, based on notions of the highest and best use of property, has multiplied square footages. Designing for Malibu means thinking large, and construction in the Hamptons often requires tearing down to build bigger. Country manses everywhere, but where has the simple cottage gone?

Perhaps Chicago. Mansions in the Windy City have al-

"It's simple in form but complex in meaning," says architect Margaret McCurry of the reinterpreted midwestern country–style house she designed for an art professor and a historian on Lake Michigan's eastern shore. LEFT AND ABOVE: McCurry arranged traditional elements such as pyramidal gables and taut clapboard siding around an elementary cube.

LEFT: The living area, in the center of McCurry's cross-axial plan, is focused on the hearth. The symmetrically placed doorways lead to a reading nook, at right, and a stair that wraps around the fireplace. Patterned pillow fabric from Sanderson.



ABOVE: The couple's pottery collection, featuring Coors and McCoy designs, is housed in a simple wood grid in the dining area "that echoes the architectural shapes of the exterior," McCurry notes. "The grid establishes order, scale and the tranquillity that evolves from the resolution of spatial relationships."

ways been smaller and more discreet than in New York and Los Angeles, and vacation houses—especially along the eastern shore of Lake Michigan—still have a sense of the fragility of old-time structures, built cash over the barrel. To this day, even after the roaring eighties, the forested dunes along Lake Michigan recall times when materials and money were scarce and labor expensive—when people built uninsulated summer houses in which kids could track sand onto worn wide-plank floors with impunity.

Like other Chicagoans, an art professor who is head of the School of Art and Design at the University of Illinois at Chicago and her husband, a historian, aspired to a small and simple house. To the surprise of their friends and colleagues, they also preferred a getaway cottage based on local midwestern building traditions rather than on artistic abstractions. "We wanted a house that looked like a house

because we live in an apartment," says the art professor. McCurry, who is a friend, also proved an architectural soul mate: Despite her years apprenticing in the interior design department of Skidmore, Owings & Merrill, the Chicago firm that made its reputation in glass-and-stainless-steel modernism, she is an unabashed expert in the vernacular.

"What my husband and I liked in older houses here, and elsewhere, were charming, anecdotal spaces—the little throwaway spaces, the cubbies, the window seats, the halls," says the client. "As we drove around looking at indigenous buildings, the plain Michigan cottages and farmhouses coincided with Margaret's interests. She understood my need for something that suggested the charm of the vernacular."

McCurry didn't have to reach into the bookshelves to inform her imagination—just into her memory. "I spent summers visiting relatives in northern Michigan who had cottages with little bedrooms arranged like spokes off a big central room. The floor plan itself was sociable: You were always aware of the life around you, your parents, the sound of voices, conversation. That was important to me."

The three-bedroom house McCurry set along the rise of a hillside is the essence of the straightforwardness of these Michigan cottages and midwestern farms, and without being coy and self-conscious, it summons the faint image of a farming couple standing behind a pitchfork. Not that McCurry strove to duplicate *American Gothic*, only that she succeeded in paring down the design of this white clapboard house so that it emerged gloriously homespun. Like an archetype, it comes haunted with the associations that dwell deeply in collective social memory.

McCurry's two-story structure, like houses on the prairie, claims the property vertically; but as with Prairie-style houses, its wings—and there are four in its cruciform plan—reach into the landscape. She has been careful not to dominate the site by placing the house at its crest; she sets it in a natural clearing among the poplars, oaks, maples and sassafras that populate the dunes.

The cottage, however, is not a quaint Norman Rockwell structure but a more severe vision whose stark and deadpan innocence evoke Alfred Hitchcock instead. Nothing is cloying about a design characterized by such implacable symmetry and visual stillness. "You look at the interesting old buildings out there and you see what someone's done, what's powerful," says McCurry. "I take the parts that are strong and synthesize and condense them to find what makes the most direct expression of a powerful image—it's never copied, ever."

This house suffers no identity crisis. McCurry not only accepts the basic box as an easy-to-build given but multi-

The house, says the architect, "refers to the past but takes its place in the present." The second-story master suite, perched squarely over the central cube, brings in light from all four exposures. Double-hung windows connect the bedroom to a hall and to a two-person study at rear, "permitting light, breezes and views while also allowing privacy."

OPPOSITE: McCurry sees the porch as "a transparent room that extends family life into nature." The grid motif is replayed in the geometric composition of the windows, while the lift of the gables to a central point underscores the room's boxlike proportions. Rattan lanai furniture and fabrics are 1950s. "A familiar architectural vocabulary links the house with its midwestern ancestors." ABOVE: The entrance wing, left, and the children's wing, right, sweep out into the landscape horizontally, while the gabled roofs draw the eye upward. The screen porch "creates a dialogue between solid and void."

plies the box in stacked, juxtaposed and telescoped configurations. Afterthoughts seem added to the basic core: a screen porch on the downslope; a shedlike two-story structure (housing the staircase) on the upslope. These elements seem to tell the familiar architectural tale of an old house that has, over the years, acquired additions. The additions have meant a proliferation of parts, especially a dizzying multiplicity of corners. "It's not pretentious, and it feels comfortable in the landscape, but from some angles, it's very cubist," says the client, unable to resist the artistic reference.

The putative additions have occurred along the house's two central axes, confirming the cruciform configuration. Windows are symmetrically placed within each segment. Drawing the clapboard tautly across the house's façades to strict corners, McCurry proves, as always, that architecture is a matter of inches. "The narrow exposure of the lapped four-inch clapboard cedar siding, with two and three-quarters of an inch exposed, sets up a rhythm of light and shade that is in scale with the relatively small volumes of the residence," notes McCurry. With a lax five-inch width, the surface tension would have been lost.

For all its apparent clarity outside, the house does not reveal its interiors—you must step in to know them. The entrance hall leads past a kitchen on the right and a mud room on the left straight into the heart space of the house, a long, high, decisively voluminous living/dining room anchored at one end by a fireplace and at the other by the large screen porch. Two small halls introduce two bedrooms for the couple's grown children. A stair wraps behind the fireplace to an upstairs study for two, which in

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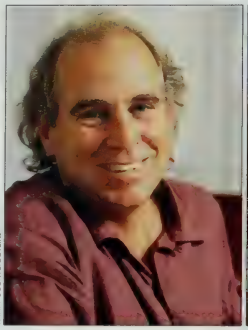
SEASIDE HARMONIES FOR JIMMY BUFFETT

THE SINGER'S PLANTATION-STYLE RESIDENCE IN SAG HARBOR



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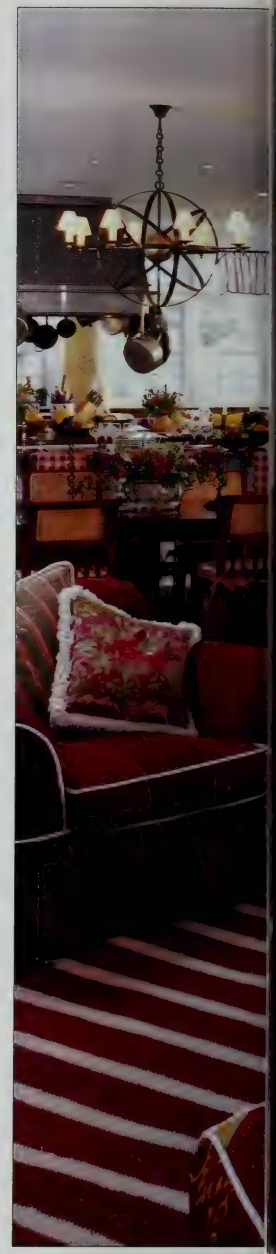


ARCHITECTURE BY KAREN L. JACOBSON ARCHITECTS INTERIOR DESIGN BY MARY MEEHAN
TEXT BY JESSE KORNBLUTH PHOTOGRAPHY BY FELICIANO

Jimmy Buffett never has to worry about finding his way home. As he pilots his seaplane toward his summer house on the east end of Long Island after a day of fishing off Nantucket or meetings in Manhattan, he merely has to look down at the Gardiners Bay shoreline. There are the hundreds of gabled and shingled "cottages." There are the glass-and-concrete temples to Postmodernism. And then there is a white, two-story plantation house—a misplaced patch of Louisiana that has been set, many latitudes north, in Sag Harbor.

"When you have a seaplane, your house becomes a base of operations—and your one requirement is that you can land at the house," says the singer-songwriter who has done as much for tropical shirts and margaritas as Bruce Springsteen did for the

"It's playful—minimal in a traditional way," says interior designer Mary Meehan of the Long Island summer house of Jimmy Buffett (opposite above left) and his wife, Jane. OPPOSITE ABOVE RIGHT: Meehan, left, and Jane Buffett. OPPOSITE: Jane Buffett worked with architect Karen Jacobson to give the house a southern feeling. ABOVE: "The idea was to make a large space seem cozy and to have the three areas flow into one another," says Meehan of the main room, which features Audubon prints and an Indian table. Osborne & Little upholstery fabrics. Christopher Norman chandelier. Meehan designed the rug, from Patterson, Flynn, Martin & Manges.

state of New Jersey. "In the Hamptons, we looked at a place on a pond, but I didn't see how to land there; on the Atlantic side, we looked at high-priced places that could wash into the sea. So I said to Jane, 'Let's get in the plane and fly until we see what we like.' And there was this spot."

Converting a seaplane to a commuter vehicle is only the first of the ways Jimmy Buffett is unlike most musicians. His idea of a great hangout is a boatyard. He has the work ethic of a hod carrier; in addition to his songwriting, recording and performing, he churns out novels, and his first Broadway musical will be in workshop this fall. Most shocking of all, he's so devoted to his wife, Jane, their three children and their four hunting dogs that he insists on working within shouting range of his brood.

In the South, where both Jane and Jimmy Buffett were raised, families that could afford it had plantation houses in town and smaller versions of these houses at the beach. And so, although Buffett could be very comfortable in a fishing shack, he endorsed his wife's dream of a southern beach retreat. "About seven years ago I had this idea of a house that was part *Out of Africa*, part plantation," she explains. "But the next house we bought was in Palm Beach and pretty traditional. Then we found this property. I saw all the shingled houses in a row and asked myself if I really wanted to build one more. I thought, If I don't build my dream house now, when will I have the chance?"

Convincing an architect that now was the time and this was the place was probably the most difficult challenge of the entire project. "I was afraid the house might stand out," admits architect Karen Jacobson. "But Jane knew what she wanted, so we be-

OPPOSITE: "The house is full of family and friends," says Meehan. "Everybody hangs out in the kitchen—it made sense for it to be part of one big room." The pine floorboards are 18th century. Christopher Norman sconces. Quadrille valance fabric; Schumacher drapery sheers.

ABOVE: Meehan equipped the media room with blackout draperies for screenings; the low table conceals a projector. On the wall is Russell Chatham's 1980 *Afternoon—Yellow River*. Assorted pillow fabrics from Osborne & Little. Patterson, Flynn, Martin & Manges rug.

"In summer, children from the neighborhood are here every day," says Jane Buffett. "Still, it's a quiet haven for the family." ABOVE: A plantation bed and a country French writing table highlight the master bedroom. Travers stripe on desk chair. Cowtan & Tout drapery trim.

OPPOSITE: On the upstairs porch, the family can eat breakfast while looking out on Long Island Sound, where Buffett docks his seaplane and sailboat. "If it were up to me, we'd have purple-and-green shutters," he says. "But my wife has better taste." Donghia teak furniture.

gan to study plantation houses. They were very rigidly designed—the passage from room to room was often via the porch, and the rooms were smaller than what we're used to. We've made the house wider and added a mud room and a screen porch. In the end, it looks like a house built by some eccentrics in the twenties rather than eccentrics in the nineties."

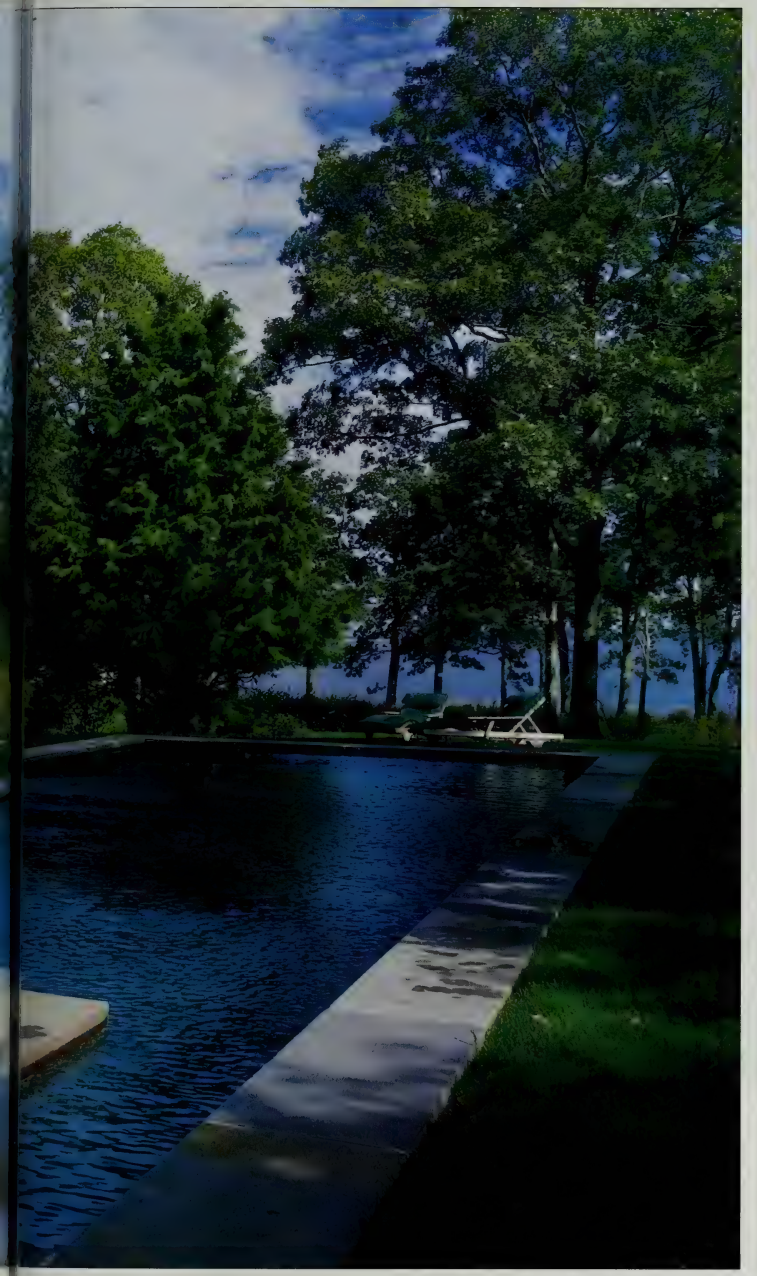
But eccentricity, for the Buffetts, has been confined to the outside walls. Everywhere else, practicality reigns. Landscape designer Margie Ruddick graded the property until it replicated a gentle tidewater setting but opted for lilacs, magnolias and appropriate grasses rather than the razor-clipped swards that turn many Hamptons homes into showplaces with no connection to the natural environment. "This was the first Long Island garden I'd done that was bright and lush," Ruddick says. "It's a landscape to be lived in, not looked at."

Interior designer Mary Meehan heard the same message. The property had a guesthouse, a cottage for the staff and a converted playhouse where Buffett installed a desk and a computer, but the plantation house was a 4,600-square-foot structure with the children's bedrooms on the same floor as their parents'. That put a great deal of emphasis on the downstairs. Once again, Jane Buffett knew what she wanted: one big room. "We love to have people over and cook," she told Meehan. "And when that happens, everyone stands in the kitchen. Even when we have dinner for thirty, everyone's in the kitchen."

Meehan had never designed a living room/dining room/kitchen before. "Most of my clients don't live that way," she says. "But the fact is, most everyone does live in two rooms: the kitchen and the bedroom. So it wasn't really such a strange request."

To create an easy sense of flow, the designer opted for what she calls a "nonstyle style," with big comfortable furniture and oversize tables. She wasn't concerned with the planta-

Although Jimmy Buffett could be very comfortable in a fishing shack, he endorsed his wife's dream of a southern beach retreat.



Landscape designer Margie Ruddick positioned the pool, which is 60 feet long, for views of the Sound. "It reminds me of a tidewater setting," she says. "There are so many different places for the kids to go." Ruddick brought in magnolias and lilacs to reinforce the southern mood.

tion exterior; with the white wainscoting inside, she says, "you could be anywhere." As for colors, she keyed the downstairs spaces to a painting by John Alexander, a displaced Texan who's an old friend and a Buffett favorite. That inspired Meehan to use shades and fabrics that she describes as Moroccan.

Jimmy Buffett loves to watch sports at home, so there is a large-screen television in an otherwise understated media room. And, of course, there's a sound system so extensive that you can't hate music and last long on these premises. "But we never play our own music," Jane Buffett emphasizes. "It makes Jimmy very uncomfortable to hear his songs even in a restaurant. I listen from the time he writes right through the studio process. And I'll play a new release for people for a week or two after it comes out. And then we move on."

The constants in Jane and Jimmy Buffett's lives, as a result, have less to do with media than with exuberant activity that moves, according to weather and time of day, from the pool and lawn to the first-floor family room. So the single most important concept in the design was, by necessity, durability. Mary Meehan was delighted to see floors made of two-hundred-year-old pine planks, some six inches wide, others nearly two feet wide. As for the upholstery, she stayed as far as she could from whites and yellows. And she made sure to buy plenty of Scotchgard.

Less than a month after the Buffetts moved in, Meehan says, the dining table was scratched and fabrics were ripped. But that, for Jane Buffett, is nothing to worry about. "This will be our second full summer, and by the end it will look the way it should," she predicts with a knowing laugh. "It's going to be beat-up, it's going to be funky. It will definitely age. But that's fine. This is Sag Harbor, not the Hamptons. All that matters is that the kids are comfortable and the dogs can be here—and that Jimmy doesn't feel he's been plunked down in some designer nightmare." □

SLEEK GEOMETRIES IN UPSTATE NEW YORK

SURPRISING COMPLEMENT TO A RURAL VERNACULAR

ARCHITECTURE BY PETER L. GLUCK, AIA TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY PAUL WARCHOL

Peter L. Gluck gave his modern addition to an 18th-century New York farmhouse the character of utility farm structures pieced together over time. "The context demanded that the existing house remain prominent in the composition without inhibiting the sculptural possibilities of the new structure," the architect says. "I chose not to miniaturize the original but to enhance it by contrast."

It seems, at first, to be altogether wrong, this sprawling modernist addition of stone, glass and metal on a delicate Federal-style farmhouse. Some kind of demonstration project in architectural insensitivity, you wonder? Why would any thoughtful architect do such a thing to a graceful eighteenth-century house?

Because he understands it, and the land around it. The wonderful thing about the residence that Peter L. Gluck recently completed in upstate New York is how splendidly it turns out to relate to the exquisite old architecture beside it, to the farm buildings nearby and to the magnificent landscape. The relationships are subtle and are obviously not those of simple imitation. But this is as contextual a house as any being built today, and its way of responding to its context brilliantly confounds our expectations.

To understand the house, it is necessary to look first at the village in which it sits. The community is too far from the city to be a magnet for all but the most intrepid weekenders, and it has remained largely agricultural. But its gentle mix of eighteenth-century buildings has attracted a number of sophisticated ex-urbanites who have gradually restored it, fixing its architecture while preserving its farms, so that today it is that rare kind of place, gentrified without a hint of preciousness.

The village nestles in a flat valley cut off by surrounding hills from neighboring towns and interstate highways and the commerce they both bring. The site of this house covers five hundred acres, a fair chunk of the town; it

is bisected by the village's one road and has views across the entire valley. The house's owners, a business executive and his wife, who teaches yoga, first encountered the rural locale in the mid-1970s. They bought property and lived there for a couple of years, overseeing the operation of their dairy farm. When a fire burned down the main barn, they decided to step back somewhat from farm management, lease much of the land to local farmers and convert the farmhouse into a more substantial country retreat.

Enter Peter Gluck, who had designed the couple's Manhattan apartment. "We had this very nice, very tiny house," recalls the husband, "and we wanted to extend it but not lose the special feeling of the place. We didn't want it to be like a big house in Scarsdale or Litchfield County—we wanted it to capture a sense of rural society."

The farmhouse was not easy to build on to. Like many structures of its time, it stands close to the road, and the property is unbounded by fences. Every acre of the sprawling site is spectacularly unobstructed, and the owners had no intention of having their new house change this. Finding a way to create privacy without violating the open spirit of the area was a central issue in the design.

"Putting up hedges or fences would have been totally out of sync with the strength, the beauty, the nobility of an old house like this," says Gluck, who likes to think of himself as a modernist with a Postmodernist's value system—a modernist without modernism's hubris. "These old houses, just sitting out here on the land—that's American architecture. And yet

The farmhouse is "the picture of rural vernacular architecture," says Gluck; his addition is consistent with the principles of what he terms "contextual modernism." ABOVE: A stone wall marks the new entrance. BELOW: Exhibitions by local artists are held in the house's skylit central gallery.

At the rear of the house, Gluck notes, is "a pileup of shapes created by the additive arrangement of old and new." LEFT: Steps lead from the garden terrace to the art gallery, to the right of which is the barrel-vaulted master suite. The pool pavilion, at left, is reminiscent of traditional farm outbuildings.

we had to find a way to deal with the fact that a very fancy vacation house would be totally exposed."

Gluck's solution, executed with project architects Fritz Reid and Jim Walker, was to give the addition, which is more than twice the size of the original house, a long, narrow configuration and place it entirely behind the older structure. The new wing is shaped like a stretched-out L and is far enough from the road that distance alone confers some sense of separation. Within the L is a slightly sunken garden, situated so that most

of the land is at eye level, thus offering partial enclosure without cutting off a view of the expansive fields.

The wing Gluck designed is all but invisible from the front, where the farmhouse hides it. The highest portion of the new section, a gable, is below the peak of the gabled roof of the farmhouse, allowing the old house to command the skyline. From the side, however, the new house sprawls; its various sections, with chimneys and gables and vaults, are many times longer than the original house. The composition looks something like a modern train pulled by a vintage locomotive, the farmhouse.

Gluck knew from the outset that he did not want to copy the Federal architecture of the farmhouse. He admired it, but he saw this project as an opportunity to demonstrate his belief that there are other ways to show respect for historic architecture than literal replication. Moreover, he realized that the context, which he felt an obligation to defer to, actually consisted of much more than just the farmhouse: It also involved the farm buildings across the road, particularly three handsome, solid silos; the flat, wide fields that gave the house a podium; and the distant mountains that served as background.

"I wanted it to be a double reading—are they utility buildings added to a farmhouse, or is the whole thing a modernist composition?" Gluck says. "But, most important, it all had to be broken down into parts, so that the original house remained dominant."

What resulted was a mix of steel, glass, fieldstone, board, concrete panels and copper roofs in a complex arrangement of low, curving vaults, gables and flat-roofed horizontal sections. The rhythms gently play off the farmhouse: The pitched roof, for example, is set perpendicular to its predecessor, while the two vaults are set perpendicular to each other. The roofs appear as geometric forms, softly floating over the powerful horizontal planes of the walls that anchor them.

Within, the space is open and flowing, a deliberate modernist contrast to the tight, small rooms of the farmhouse. Gluck spent two years during

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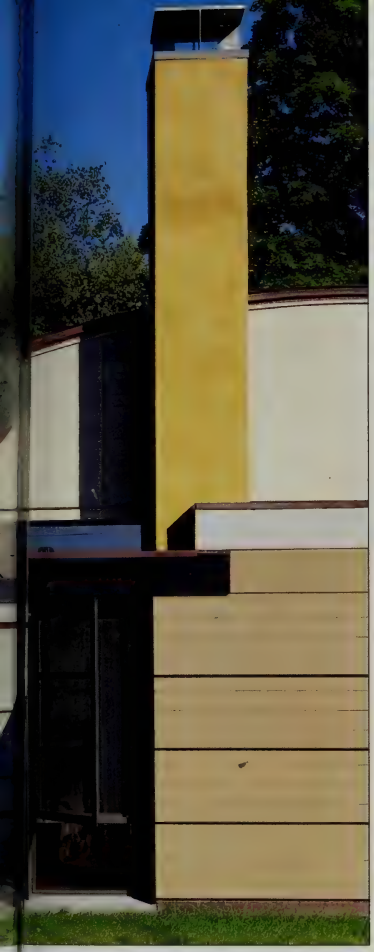
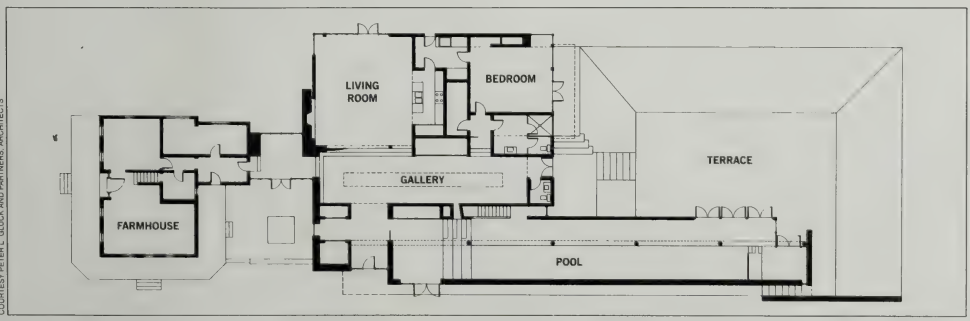


ABOVE: The pool pavilion, at left, features a gridded window wall and opens to the sunken garden terrace. BELOW: The site plan illustrates the four main components of the new building. Their linear placement, says Gluck, "reduces what could be an overwhelming scale."

ABOVE: A level lower than the rest of the building, the 95-foot-long pool pavilion features views from the pool up through the trees. Raymond Verdaguer crafted the pillars, which are beech trunks from the grounds. The sculpture *Joy of the Waters* by Harriet Frishmuth is circa 1920.



COURTESY PETER L. GLUCK AND PARTNERS, ARCHITECTS

"The architecture doesn't stop at the outer walls," says Gluck. "The buildings respond to the larger landscape and create landscapes of their own." Clerestories above the steel-gridded window wall of the master suite give the copper roof a floating effect. Throughout, Gluck's palette of materials and forms complements the silos and barns of the region.

BALLAD OF DEADROCK

A MONTANA GUEST RANCH EVOKES A WILD WEST TOWN

ARCHITECTURE AND INTERIOR DESIGN BY
NICK FULLERTON ARCHITECTS
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY ROGER WADE

OPPOSITE ABOVE: In the middle of Barbara and Glenn Patch's Montana ranch lies the newly created town of Deadrock, designed by architect Nick Fullerton to reflect "the character of the mid-1800s." The owners use it to entertain and house visiting family and friends.

OPPOSITE: The boardwalk, which extends the length of Main Street, ties the different façades together. ABOVE: "We wanted it to be as original as possible," says Glenn Patch. A series of whimsical storefronts conceal one- and two-bedroom cabins. Side windows of the Assay Office building are from Marvin.

"God made the country," wrote the English poet William Cowper, "and man made the town." Seldom has this been more true than in the curious case of Deadrock, Montana, a town made—and made up—where formerly there was nary a hitching post. One summer the eye surveyed pastures, mountains, a lake and the wide-open Montana sky; a couple of summers later it landed on Main Street, Deadrock, with its saloon, pool hall, livery stable, hotel and scattering of log cabins, all of them weathered and weedy and looking like they'd been standing since the administration of James K. Polk.

Deadrock is the creation of Bozeman architect Nick Fullerton, who, working with his associate Kipp Halvorsen, invented the entire town for Glenn Patch, the founder of Patch Communications, and his wife, Barbara. (Patch launched *Shutterbug* and *Computer Shopper*, among other magazines.) Located on their twenty-thousand-acre ranch at the foot of the Crazy Mountains in southern Montana, Deadrock was originally conceived as a place for the couple to host family reunions. "There are almost thirty of us, all told," Glenn Patch

"The façade of the saloon was designed to look like three separate structures and recall an old western town where buildings were added as the town grew," comments Fullerton, who worked on the project with associate Kipp Halvorsen. To the right is the Crystal Palace Hotel.

says, "and then there's our annual Fourth of July party. We dress up in period clothes and have musical performances. Don Williams came one year, the Oak Ridge Boys the next."

The project began when Patch approached Fullerton in fall 1993: "Glenn said, 'I'd like to build a town. Let's move some old log cabins down from the ranch and maybe do a saloon.' I said, 'Great.' "

The following February Patch decided to add a two-story hotel. Fullerton didn't see him again until the summer, when the town was complete—as far as it then went. The next year a pool hall was added on to the saloon and a livery stable was built at the foot of Main Street. This year, as Deadrock evolves from guest quarters into a full-fledged guest ranch, Fullerton is working on eight more buildings, among them a general store, which will be stocked with period items, a post office, a jail, a laundry and two lodges.

For Nick Fullerton, Deadrock has been a once-in-a-lifetime experience. "Who ever asks you to build an entire town," the architect wonders, "and insists on its being as authentic as this one?" Authenticity, in the case of Deadrock, meant capturing the flavor of a small western town that was founded, say, in the middle of the last century but grew, was added to and modified in subsequent decades. For research, Fullerton and Halvorsen

visited Bannack, a ghost town, and Virginia City, the territorial capital of the gold rush days.

Inspiration was not hard to come by; even in modern Montana there are vivid vestiges of pioneer life. The biggest challenge, Fullerton explains, was making peace with the deliberate imperfection the project required. "It took some time to click in, but eventually we got the hang of offsetting our connections so that certain elements and angles wouldn't line up," the architect says. "We overplanted the street so the road wouldn't look smooth and new. These towns occurred and happened; they weren't laid out all at once."

Working within a narrow time frame—"Kipp and I were still drawing while the carpenters were hammering away"—Fullerton began by salvaging four homesteads from the several dozen that are still standing on the Patches' ranch. They were caved in and time-scarred, but what Fullerton calls the "log packages," and the floor plans, were original, so he retained both, as far as possible, in reconstituting them on the north side of Deadrock's Main Street. Two he joined together, and all gained false fronts in the classic pioneer style, and thus the town received its initial sleeping cabins.

On the south side of the street, Fullerton and Halvorsen provided a saloon, the first of their public

The saloon incorporates a granite fireplace, a pine floor, rough-sawn recycled beams and a painted, raised wallcovering. "The pressed-tin ceiling gives the space some color and life," says Fullerton. A 1930s saddle rests by the hearth. Beyond the doors is the pool hall.

OPPOSITE: "Stains on surfaces that occurred during construction were left to lend an appearance of age," says Fullerton of the hotel's lobby. Modern conveniences were built into the furnishings —the cupboard hides a TV and VCR—and light fixtures were reworked to look old.

ABOVE: By choosing antiques with a western, period feel, "we tried to allow the guests a chance to go back in time when they stayed in Deadrock," says Fullerton of one of the hotel's eight bedrooms. Bozeman designer Laura A. Fedro assisted with some of the interiors.

buildings. They installed a pressed-tin ceiling, pine wainscoting, a pine floor and a raised wallcovering, which they painted to help give the interior a sense of age and patina. In designing the room, Fullerton wanted to be able to accommodate as many as fifty people, but he wanted smaller groups to feel comfortable as well. He oriented an intimate seating area around the fireplace, which is made of stone from the north end of the state, near Glacier National Park, and then settled on a cluster of antique tables and chairs for the space surrounding the late-nineteenth-century Brunswick bar. Found in South Dakota, the mahogany bar introduces an ornate note to the saloon's rustic interior. The building's illusion is broken only if you peer into the room behind the bar, where there is a modern commercial kitchen. "Of course, we don't let everyone open that door," Fullerton says firmly.

Realizing that they needed more beds—"We couldn't sleep enough people to fill up the saloon"—Fullerton and Halvorsen added a hotel next, the Crystal Palace, its name as

The livery stable serves as a party barn and includes seating for 250, a stage—the Oak Ridge Boys played at last year's Fourth of July bash—and in-floor heating. On the left side of the post-and-beam structure is a raised dining area; to the right is a full-service kitchen.

imagined as its façade, which was given a red tint to suggest a much-faded painted finish. Their goal, unlike their objective for the cabins, was to create a slightly upscale, somewhat Victorian presence in town, and this they achieved with plaster walls, fir rather than pine floors and trim, and glass transoms above the doors. To find the Victorian furniture, they canvassed an area within a hundred miles of Deadrock. The Crystal Palace has eight bedrooms and six baths, all of them down the hall, as they would have been in a hotel of the period.

In 1995, when the town had its first "boom," Fullerton added the pool hall to the saloon, opting for a Carpenter's Gothic embellishment to the façade. This intimated a later growth spurt for Deadrock, and it also raised the scale of the buildings at the east end of town in an attempt to achieve some balance with the large livery stable that was going up at the same time. The pool hall—"It's exactly that"—is furnished with a Brunswick pool table in the same spirit as the bar and is a room of modest size. The livery stable, on the other hand, contains a bandstand, a dance floor and a second commercial kitchen; at 5,000-plus square feet, it can accommodate a thousand people for concerts and other entertainments.

Throughout the town, the archi-

tect insisted on as much authenticity as possible while meeting modern building codes and expectations of comfort. The spacious livery, for example, is heated beneath the brick floor, with radiators doing the job in the smaller buildings. Salvaged windows were used wherever possible, especially on front elevations, and old wood was rescued and made into the town's boardwalk. Street lighting, although new, was distressed to look old. The town draws its water from wells, has its own septic system and is thoroughly winterized.

It seems all too fitting that Deadrock acquired its name from fiction: Glenn Patch borrowed it from the work of Thomas McGuane, who plays off of, and puns, Livingston ("living stone"/"dead rock") in several of his novels set in Montana.

Deadrock may be make-believe, but its architect maintains that the town is not merely storefronts and gimmickry: "The buildings are architecturally as true as we could make them; only the amenities are contemporary." The town was Fullerton's first historical re-creation, and he believes it has changed the tenor of his work. "I'm much more sensitive to the old and the real now," he says. "Recycled beams, real plaster, real history too. Deadrock will probably have a big influence on me from here on in." □

"The detailing of the pool hall is called Montana Victorian," says Fullerton. "Coming up with all the names, and things like the 'Cheaters will be shot!' sign, was a big part of this project." The building company Yellowstone Traditions used recycled materials throughout the town.

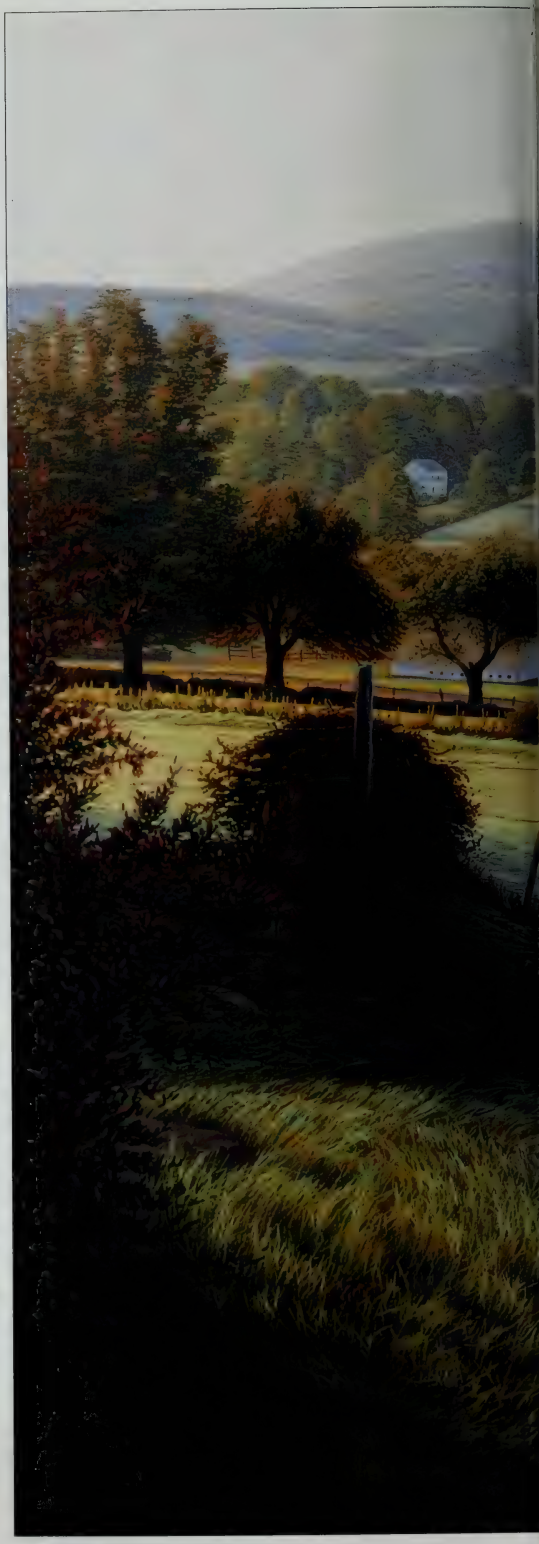
ART: CONTEMPORARY COUNTRY LANDSCAPES

NEW VIEWS OF PASTORAL AMERICAN LIFE

TEXT BY AVIS BERMAN

Along with the photograph and the telephone, landscape painting was one of the preeminent creations of the nineteenth century. Although nature has always been here, enduring and essential, painted images of humble fields and streams were not considered an important artistic genre much before Turner and Constable. (It was thought a mark against the latter that one "could find his art under every hedge.") Only as the forests began to disappear and rivers darken with industrial waste did the contribution of painters whose first mission was to reveal the day-to-day beauties of the natural world become a more revered enterprise. In Europe, this new and powerful connection between landscape and human emotion was peerlessly transmitted in the works of Constable, Turner, the Impressionists and the Postimpressionists. In the United States, the Luminists, the American Impressionists and the artists of the Hudson River School composed splendid evocations of mountains, plains, hills and deserts.

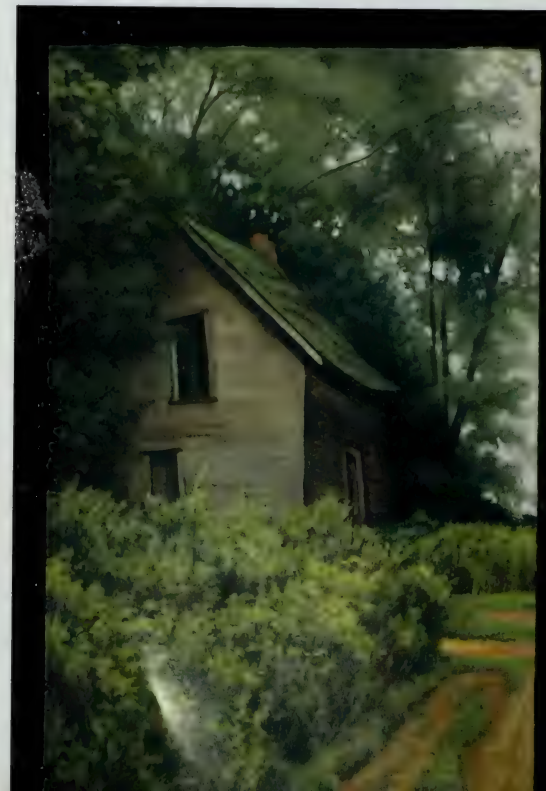
Our nineteenth-century heritage of an immense continent impervious to human encroachment gave way to early-twentieth-century reflections of man's transformation of the environment. Those changes manifested themselves benignly in farming, as seen in the Regionalists' celebrations of agricultural life, or in intrusive yet awe-inspiring endeavors like mining and manufacturing, as chronicled by the Precisionists. Contemporary artists continue to probe the ambiguities of our imprint on the land, and their efforts are characterized by a constant awareness of the fragility and vulnerability of the earth. Real estate development and highway construction have taken their toll, though such incursions do not necessarily appear on canvas. Instead, painters register their own uncertainties and the larger realities of a vanished wilderness by limiting the



October Hillside, Sarah Supplee, 1992. Oil on canvas; 48" x 54". Interested in the play of light and shadow, Supplee often uses the rich patterns of afternoon to imbue her works with a lingering sense of tranquillity. Tatistcheff & Co., Inc., New York.

RIGHT: *The Bridge,* William Patterson, 1994. Oil on canvas; 68" x 46". Patterson's interpretations of the New England countryside are influenced by his admiration of the old masters of Italy. Sherry French Gallery, Inc., New York.

BELOW: *No Trespassing,* Michele Harvey, 1995. Oil on linen; 28" x 81½". Harvey establishes rhythm in her triptychs through opposing horizontal and vertical, light and dark compositional elements. Bridgewater/Lustberg Gallery, New York.



pictorial horizon to be scanned—the sense of endless, imperishable bounty is gone, replaced by an obsessive attention to small patches of ground, and ruptures between human beings and the landscape are often symbolized by truncated views that block access to any possibility of a panoramic vision.

The pastoral place of refuge that many artists incorporate in their work is frequently a personal one. A number of well-known landscape painters, such as Wolf Kahn, Jane Freilicher, Neil Welliver, Catherine Murphy and Nell Blaine, have tended to concentrate on familiar places they have been able to save from devastation by buying them. They paint their own gardens, or nearby woods that have been conserved. Younger painters such as Tom Uttech and Mark Innerst render faraway places that may not belong to them. Uttech takes his inspiration from annual trips to a tract of wilderness in Ontario, Canada, and Innerst has painted the anonymous strands of grass bisected by railroad tracks. Some artists, such as Sarah Supplee and Michele Harvey, choose farmlands and other agricultural areas as a motif—they prefer cultivated landscape that bears the traces of a productive human presence.

Many of these painters draw on aesthetic conventions, on reproductions and photographs and on formal devices that are linked more to the experience of art than to a direct perception of nature. In other words, in an increasingly urban world in which we are no longer in harmony with nature and in which images teach us how to see, these landscapes keep reminding viewers that they are objects on a wall rather than windows to an actual terrain. For example, Innerst is indebted to reproductions as sources of images, and Supplee uses photography as a compositional tool. Her canvases glow with a golden light that she has extracted from both her photographic studies and the arcadian works of the Hudson River School.

Whereas Supplee, along with William Patterson, belongs to a tradition of descriptive realism dependent on a meticulous devotion to detail, the legacy of gestural painting informs the landscapes of Wolf Kahn and Jane Freilicher, both of whom studied with Hans Hofmann and started their careers during the heyday of Abstract Expressionism. Kahn never attempts a transcription of nature: Landscape is a point of departure for bold, spontaneous-looking brushstrokes and a virtuoso orchestration of color and form in which the difference between representation and abstraction becomes more and more indistinct. Although Kahn's ostensible subjects are a barn or a stand of trees near where he lives in Vermont, his loose handling and explosive, nonnaturalistic color combinations of blues, pinks, purples and oranges succeed on their own terms as painterly compositions.

In her spare, meditative landscapes of Long Island's East End, Freilicher also toys with lyrical abstraction. She distills essences, eliminating all incidents that aren't integral to the

main conception. Her juxtapositions of broad areas of flat paint with bands of agitated brushwork that represent expanses of sky, sea, sand, grass and trees also tend to dilute more specific narrative elements. Freilicher strives for an effect of informality and calm, and her foremost interest is in capturing the hazy summer light.

Whether their approach to nature is metaphorical or closely topographical, a number of contemporary painters have singled out the artistic conceit of the frame as a device they can exploit to expand the meaning of their work. Neil Jenney began surrounding his landscapes with enormous, exaggerated black frames in the 1970s to underscore how peripheral nature had become, and Uttech paints and incises his frames with inscriptions and symbols as a continuation of the actual work of art. Harvey, whose soft, misty landscapes of trees and barns are often presented as triptychs, encloses each panel with a dark wood frame. In breaking up each scene into parts, she hints that her work is about the human fragmentation of the outdoors—our often divisive rearrangements of nature rather than nature itself. Freilicher's framing is much less obtrusive, but nonetheless it is there. In her landscapes, nature is beheld through the window of her studio, which squares off and encloses the view to be offered as irrevocably as a conventional picture frame.

Freilicher's use of the window is a distancing device, further enhanced by her suave blurring of outside and inside. This detachment is widespread among landscapists

continued on page 205

ABOVE: *Kokoko O Gitchi Kakabika*, Tom Uttech, 1994. Oil on linen and wood; 73½" x 79¾". Uttech's works, which he titles in Ojibwa, celebrate nature's raw power. Schmidt•Bingham Gallery, New York.

BELOW: *Color/Tree Symphony*, Wolf Kahn, 1994. Oil on canvas; 51½" x 56½". Kahn has said that he tries "to raise the ante in color . . . to get to the danger point where colors become either too sweet or too harsh, or too noisy, or too quiet." D C Moore Gallery, New York.

View Over Mecox (Yellow Wall), Jane Freilicher, 1991–93. Oil on linen; 80" x 70". Presenting landscapes through a window, Freilicher says, may have "some Freudian significance" that "has something to do with the permission to be a voyeur." Fischbach Gallery, New York.

LOUISIANA LIGHTNESS

ARCHITECTURE BY CHRISTOPHER COE
TEXT BY BETH DUNLOP
PHOTOGRAPHY BY STEVEN BROOKE

In commissioning Christopher Coe to design their lakefront residence outside of Shreveport, Louisiana, James and Sherrie Lillich "cited the villas of Italy as architectural precedent," Coe says. The house incorporates traditional forms—the pitched-roof, balconied wings—as well as modern ones—the double-height, glazed entrance hall and living room. Landscape architecture by Dan Kiley.

The lake seems like something straight from the pages of Faulkner or Flannery O'Connor. Cypress trees grow in it, and empty, corroding boathouses line its shore, relics of another era. At times the lake is almost otherworldly, misty and ethereal, and at other times, vibrant and full of life, a favored destination of boaters and skiers. Water birds—herons, egrets, ducks, ibis—nest there in profusion.

On Cross Lake, outside of Shreveport, Louisiana, James and Sherrie Lillich have built a house that they hope will remain in their family for generations, the way houses tend to in the South. It is a structure with a sense of the past and a feeling of permanency, but one that is also rooted in its own particular time and place.

When glimpsed from across the water, the house is startlingly white in a setting where almost everything is dark and neutral, including the trees that frame the view. To reach it, one must circle the lake and go down a

SOUTHERN SYMMETRIES FOR A SHREVEPORT RESIDENCE

modest unpaved road that bends and twists. Even then—despite the distant sighting and the long approach—the house is unexpectedly imposing, with its formal entrance an oak-lined allée.

This is a country house with another kind of presence: an urban demeanor. It sits amid the camellias, crape myrtles and azaleas the way any self-respecting southern house would, but it is a comparatively cosmopolitan work of architecture—a savant rather than the more typical coquette. It is a study in contrasts, a house in the Deep South displaying no real southern bloodlines.

The Lillichs had owned the three-and-a-half-acre, densely wooded lakefront property for years, visiting it on weekends for picnics and boating. On one such pilgrimage, James Lillich—who started college as an architecture student but soon turned to medicine—sketched out his dream house on a piece of scratch paper. The house's designers, architect Christopher Coe and his wife, Kathryn, still have that sketch, and it is remarkable how close to the completed structure it is.

Like the Lillichs, the Coes grew up in Shreveport. Christopher Coe had worked for Richard Meier & Partners on the Getty Center before starting his own Los Angeles–based practice with Kathryn, an interior designer. Family friends, the Lillichs approached the Coes by phone one Sunday, and Christopher Coe immediately began drawing. Besides his own renderings,

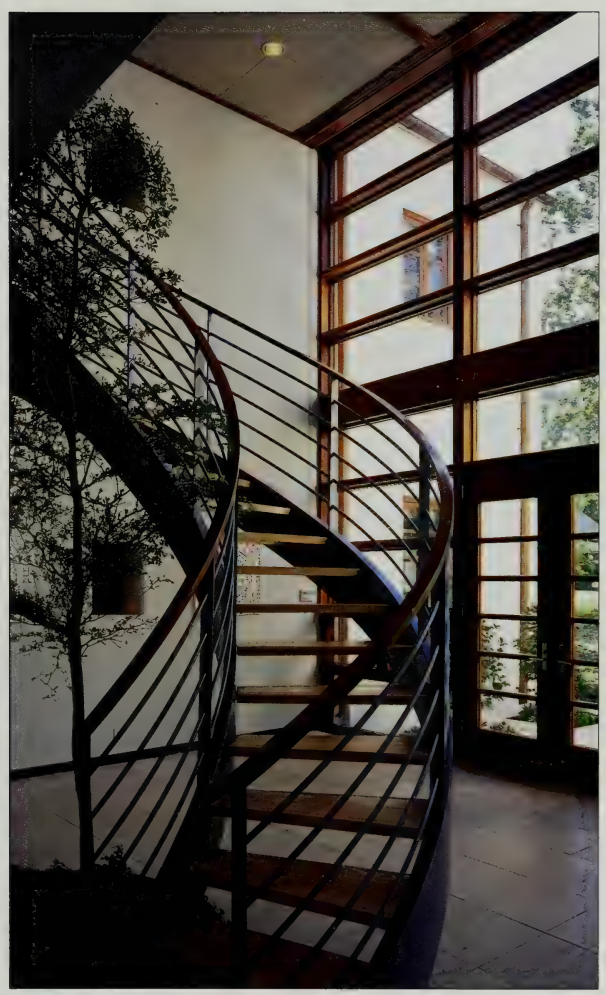
"While the setting is suburban country," notes Coe, "the assemblage is ordered by geometry and a series of axes, creating a sense of cohesion and urbanism." A porte cochere, at right, and a colonnade angle slightly from the house at the driveway turnaround; their shingled-slate roofs tie them to the main structure.

he presented the Lillichs with dozens of images of architecture he admired, from treasured Renaissance masterworks to theoretical constructions by iconoclastic modernists.

For their part, the Lillichs knew that they wanted something relatively grand, a residence that had the distinction of the great old Louisiana plantation houses but wasn't anything like them. While they wanted a modern house, they sought inspiration for a waterfront building from, if obliquely, the architecture of the Mediterranean and the Caribbean. If all that seemed a tall order, the architecture complied.

"Our work," says Christopher Coe, "is about formal clarity, simple ideas and precise forms." In the Lillich residence, formality does not mean strict symmetry. Though the entrance is frontal, a porte cochere with a colonnade leading into the house sits off to one side. The main volumes, two gabled pavilions that constitute the east and west wings, are similar but not identical, an architectural gesture that James Lillich calls "asymmetrically symmetrical."

The larger of the pavilions encases a guest bedroom and an exercise room on the first level. Upstairs lie the master suite and an office. The nar-

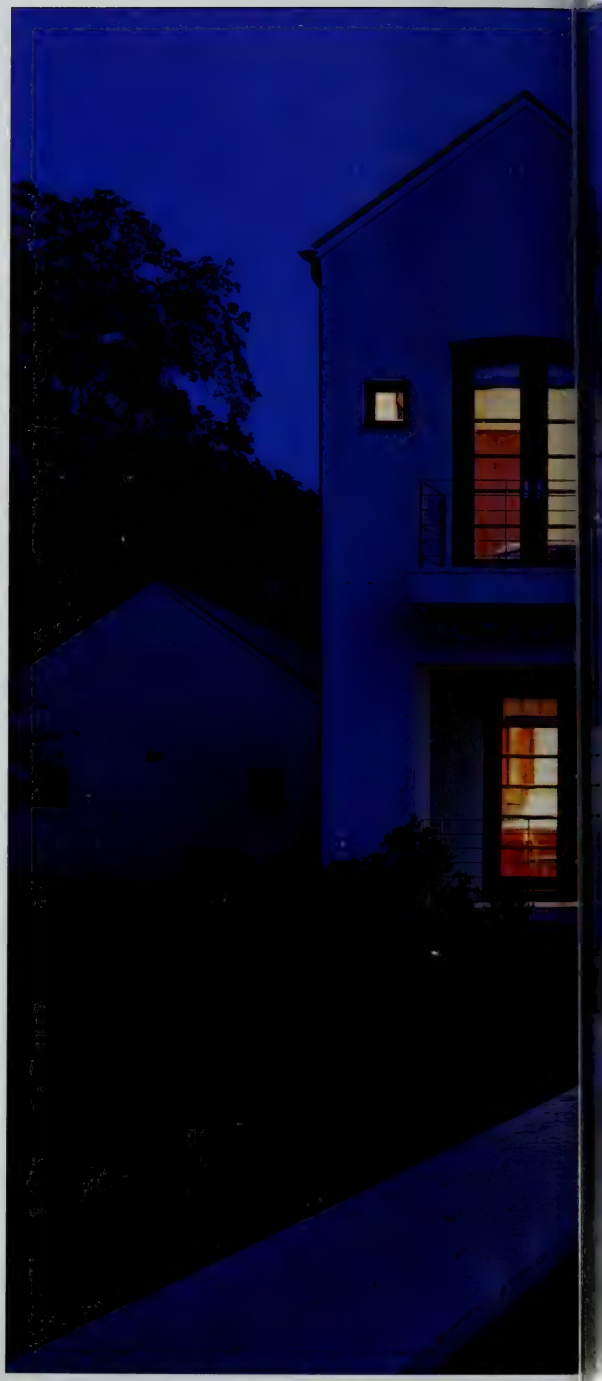


rower pavilion contains the kitchen, the breakfast and dining rooms and, above, three children's bedrooms and a playroom. A bridge cuts across the living room, connecting the two wings.

The ancillary rooms were kept comparatively small to ensure that the family would gather in the living room. Something of a great hall, the double-height living room is on axis with the entrance and the swimming pool, which reaches out to the lake. The vista from its fully glazed window wall encompasses two smaller pavilions—a boathouse and a guest cottage—that repeat the shape and scale of the main house.

ABOVE: A circular steel stair with white-ash treads and a mahogany rail rises to an upper bridge, wrapping around a black olive tree planted in the entrance hall. LEFT: The living room fireplace, whose flue perforates the fabric-paneled ceiling, supports the second-floor bridge between the parents' and children's wings.

"My challenge," says Coe, "was to synthesize classic architectural elements into a contemporary residence for very active people." The house's west side features a protruding vertical volume located at the cross axis. Distinguished by a large gridded window, it contains the family exercise room and, overhead, part of the master suite. The two-story boathouse stylistically echoes the main house.



The house presents nearly identical façades to both its water and land approaches. RIGHT: At the lake elevation, the flanking wings, says Coe, are "dense and compact," in contrast with the soaring central volume of the living room. ABOVE: The living room's north window wall looks out to the lake, past the pool deck and, at right, the guesthouse.

Christopher and Kathryn Coe's method in designing the house was what they term a "holistic" one, fashioned after architects they admire—Wright, Aalto, Saarinen, Hoffmann—whose practices united architecture, interiors, furniture and textile design. In keeping with that, landscape archichitect Dan Kiley, notes Coe, provided a "deceptively simple plan that orders the site, anchoring and extending the architecture into the landscape."

When he received the Nobel Prize, William Faulkner said that it was the writer's "privilege to help man endure by lifting his heart," a privilege—and responsibility—that applies to architecture as well. Here, in Faulkner country, in a house by the lake, that notion has been embraced. □

This is a country house with another kind of presence: an urban demeanor.

SANTA FE COLLECTION

EUGENE AND CLARE THAW'S AFFAIR WITH ADOBE

ARCHITECTURAL DESIGN BY BETTY STEWART
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY ROBERT RECK

"This house is simple, but it's still part of the southwestern idiom," says collector Eugene Thaw, who lives with his wife, Clare, in a Santa Fe adobe designed by Betty Stewart. ABOVE: Stewart favored peaked metal roofs. LEFT: A Chartres cathedral birdhouse is on the terrace.

First they fell in love with the climate, the long sunny days and endless sky. Then they fell in love with the landscape, the piñon-dotted foothills splashed with fields of wildflowers, the distant peaks of the Sangre de Cristo range. Later they fell in love with the house, its double adobe walls and its peaked metal roof tucked into the foothills above the Tesuque River. "We knew within four minutes it was the house for us," Clare Thaw says. A couple of years later, at a Christmas party, they fell in love with Betty Stewart, the Santa Fe designer who built the house. "She was an outrageous character with an amazing sense of what would work, what would look right," says Eugene Thaw. "She had this perfect eye."

Gene Thaw knows what it's like to have a perfect eye. A New York kid who started an art gallery at the Algonquin Hotel right out of graduate school, Thaw has earned fortune and renown as a collector of old-master paintings and drawings, American Indian art, architectural maquettes and almost any kind of antique object from Chinese masks to Greek griffins. He has picked a Rembrandt drawing out of a pile of prints, rescued old masters from attics and purchased priceless Italian predellas out of a dirty laundry hamper. He has bought and sold dozens of masterpieces, and the Thaws' collection of old-master drawings is housed in New York's Pierpont Morgan Library.

Stewart, who grew up on a Texas ranch and had been building houses in Santa Fe for twenty years, was an opinionated design genius whose cowboy hat, ladies' .38-caliber revolver, Dodge Dakota pickup truck and traveling menagerie of dogs, goats and sheep were usually less frightening than her sharp observations. "She

With its high ceilings, old rough-hewn beams, hand-carved doors and thick adobe walls, the entrance hall is "classic Betty Stewart," Thaw points out. "The plastering was done with curves and ripples, and nothing is actually square. You feel like you're living in a sculpture."

"We like things that have a patina—the warmth and color of age," says Thaw, who first visited Santa Fe to appraise the paintings of the Georgia O'Keeffe estate. LEFT: A 19th-century French birdcage, bought from a store display, rests on a Connecticut highboy in the living room. The cast-bronze horse is by Géricault.

hated phonies and phoniness," Clare Thaw says. Stewart believed that if a client disagreed with her, the client was wrong. She delivered her design ultimatums in a hoarse voice that was the result of scarred vocal cords and general bad health. She understood the Thaws' urge to collect beautiful things; they appreciated her gift for building beautiful houses. They all loved dogs. A few times a week Clare Thaw and Betty Stewart celebrated their friendship over lunch at a local restaurant while the Thaws' bullmastiff, Yoko, and Stewart's Jack Russell, Sally, lounged on the banquettes.

Stewart's elegant Territorial-style houses, often built with her own crew of local craftsmen, were quietly revolutionary. She built peaked metal roofs when everyone else in the booming Santa Fe construction market was building Pueblo-style flat roofs that often leaked. She insisted that her walls be made with six inches of insulation encased on either side by fourteen inches of adobe brick, creating thirty-four-inch bays for windows and doors; other builders plastered stucco over cinder block. She laid brick floors on sand with no mortar—after tumbling the bricks to take off their new edges—and every line in her houses was slightly off-plumb. "She incorporated the irregularities of nature in the houses," Gene Thaw observes. "They have this wonderful sculptural look." Stewart refused to build a window more than thirty-

LEFT: Ming Dynasty roof finials flank a late-18th-century English staircase, part of Thaw's collection of architectural models. The window trim is "known in local paint stores as the Betty Stewart color." OPPOSITE: On the mantel are circa 1890 Santa Clara blackware pots and an early-19th-century French staircase.

The Currency of Fame
HIDDEN TREASURES REVEALED
NADAR
RENAISSANCE

"There were no old masters here, so I began to be attracted to Indian art."

four inches wide, even for her friend Clare Thaw. "I don't tell you how to do your business," she said to her clients. "Don't tell me how to do mine."

There was only one thing the Thaws didn't like about Santa Fe—there was nothing to collect. "I got itchy," Gene Thaw says. "There were no old masters here, so I began to be attracted to Indian art." One day Clare Thaw bought a beaded piece of leather worked with flowers and American flags that turned out to be a Northern Athabascan pillow sham. The couple started buying other Indian artifacts beaded or embroidered with American flags and reading everything they could about the American Indians and their art. Within seven years—sometimes at the rate of a piece every three days—they had amassed one of the finest collections in the world and an extraordinary library, and they arranged to have both housed in a new Hardy Holzman Pfeiffer–designed wing of the Fenimore House Museum in Cooperstown, New York.

In the meantime, Gene Thaw's hungry eye had fallen on another class of object—architectural models of buildings and staircases, many of which were made by eighteenth- and nineteenth-century artisans to gain entrance to the guild of master craftsmen. "They are literally masterpieces," he says, running a hand over the fruitwood-and-ivory model of an Adam staircase in the deep embrasure of the living room window. "Look at the handwork, the craftsmanship."

OPPOSITE: "The library is Betty Stewart's last work," says Thaw. "I watched her put up the adobe walls. She couldn't read plans; she determined where things should go by eye. They always came out right." The painting is by Desportes; the spiral staircase is 19th-century French.

ABOVE: In the library, a 17th-century Florentine maquette of a chapel is from the Adrian Ward-Jackson collection. "When it was shipped from London, over a hundred pieces of ivory came off," Thaw says. "I'm gluing them back myself." A Song Dynasty wood "laughing boy," nicknamed George, is "sort of a family mascot." The two bronze horses are by Degas; the cat is by Giacometti.

A bookcase in the dining room holds a Hellenistic marble head, an array of Han to Tang Dynasty gilt-bronze objects and a shelf of small bronze sculptures, mostly from the Renaissance to the Baroque period. "By living with things and holding them, you develop your eye; you gain a knowledge you can't get from books."

In 1994, when the Thaws decided to sell their farm near Cooperstown and live in Santa Fe full time, Stewart added three new rooms to their house—a bedroom/study, a space for an indoor pool and a library with clerestory windows. A few months after she finished, at age sixty-eight, she died suddenly of an aneurysm. Stewart never studied architecture or design, but when the Thaws remember her, it's for her ability to know exactly where a beam should go or where a wall should stop. "When the workmen were here she would just tell them where everything should go, with no drawings," Gene Thaw says, "and she was always right."

Her rightness is everywhere in the Thaw house. In the hallway, with its slightly wavy walls, Stewart used white plaster polished to a marble sheen. The deep arched doorways are filled with the carved, rough wood of

antique doors; the rooms are held up with ancient ax-marked beams. The center of the house is the library, which has a raised-hearth fireplace —a Stewart signature—and French doors leading out to a new garden planted by Santa Fe designer Julia Berman. The room's simple lines and high arched ceiling complement a selection of eclectic prizes from the Thaws' collections: a thirteenth-century Tibetan mandala, a Song Dynasty "laughing boy" sculpture, an eighteenth-century English library bust of a Roman dignitary, a nineteenth-century painting of a white horse by J. F. Herring. A pair of Degas bronze horses graze on the tooled-leather surface of a nineteenth-century architect's table behind the sofa. And then there are the architectural models: a nineteenth-century French staircase, an early-sixteenth-century basilica from Tuscany, a contemporary English temple by Kim Scott and a domed chapel from the collection of Adrian Ward-Jackson in London.

For Gene Thaw, the collector's urge is less about discovery and acquisition than about order. In collecting objects he looks for their aesthetic center of gravity, the characteristics that will allow him to group them with other objects in a way that enhances all of them—the same way that Betty Stewart built houses that enhanced their surroundings. "If I can take beautiful objects and somehow impose order on them," he explains, "somehow bring them together in a way that makes sense of the past, that's the great satisfaction." □

"We're slowing down a little," says Eugene Thaw (above, with Clare Thaw). "We're not trying to assemble any major collections, but we still buy architectural models when they come up. When you're a manic collector it's hard to stop." BELOW: The garden was designed by Julia Berman "for restful contemplation."

ARTS AND CRAFTS CABIN

AN ARCHITECT'S ONE-ROOM RETREAT IN NEW YORK

ARCHITECTURE BY SHOPE RENO WHARTON TEXT BY STEPHEN DRUCKER PHOTOGRAPHY BY DURSTON SAYLOR

Everybody talks about simplifying their lives and getting back to basics. Of course nobody really means it.

Allan Shope really means it. An unlikely Thoreau, Shope is an architect with a talent for the most majestic of shingled houses. The average residence built by his firm, Shope Reno Wharton, has 9,000 square feet and every creature comfort imaginable.

His own tastes run far simpler, however—toward a sturdy oak armchair pulled up to a roaring fire at the lodge he recently completed in Amenia, New York. At a mere 900 square feet, this weekend retreat has everything a family of six needs, if the family's name is Shope.

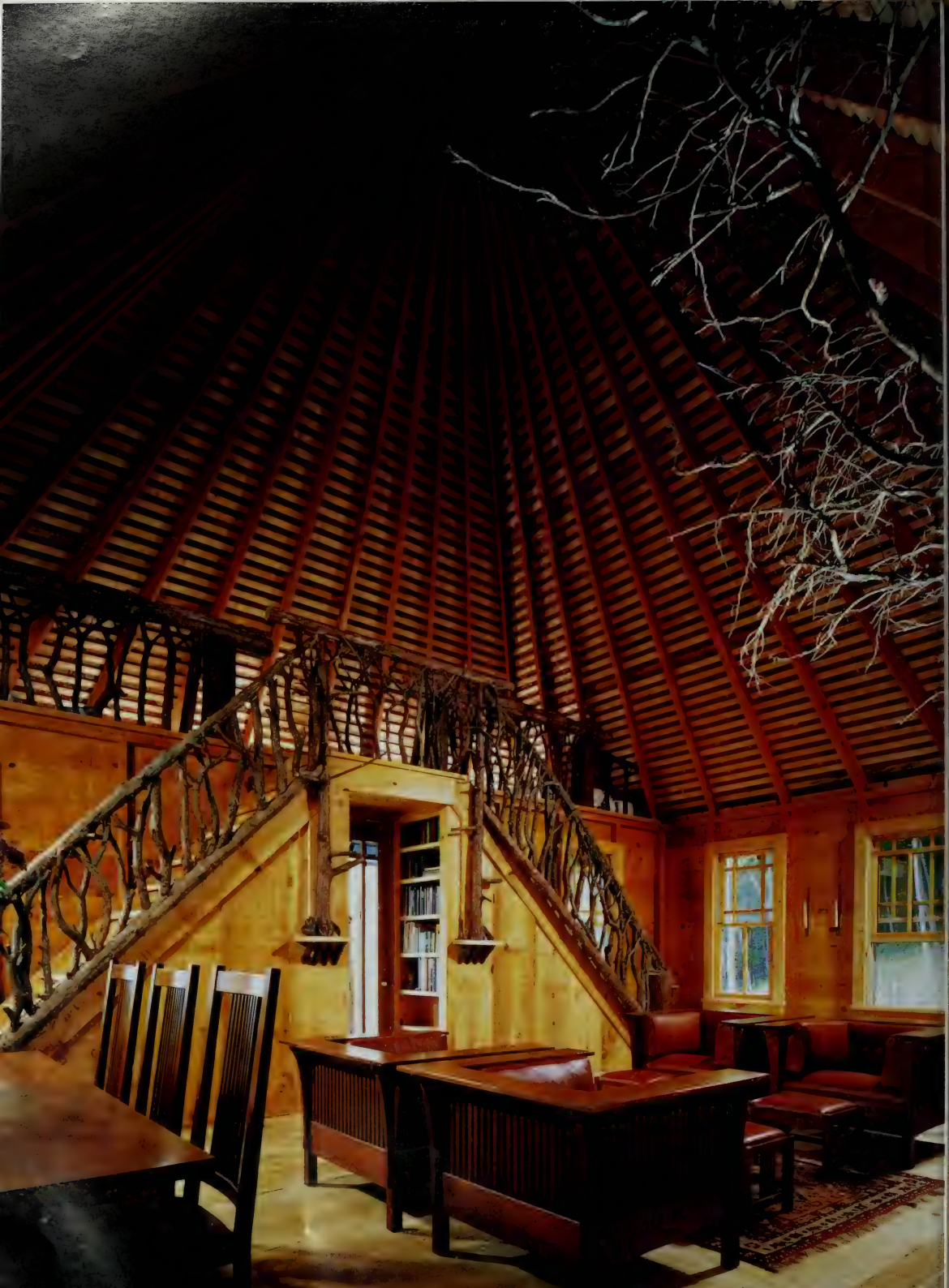
Shopes don't need a lot of rooms. They live and dine in one vast space that feels like a corner of the forest. All six of them sleep on a nine-by-thirty-foot balcony with a railing made from tree branches. The four children, ages one to nine, snuggle around their parents on mattresses, sometimes in sleeping bags, as if around a campfire in the woods.

The lodge has no central heating system. The Shopes burn (which means the Shopes chop) about eight cords of wood each winter in a spectacular six-foot-tall fireplace. Often they cook dinner in the fireplace. Sometimes they catch dinner too.

There is electricity, but only to keep the water pumping and the appliances humming. Turning on a lamp to read by is simply not done, although one is always free to light a candle. Television is not an option. "We go to

"It's a series of contrasts: enclosure and vastness; lightness and darkness; manipulated and natural forms," says architect Allan Shope of a one-room retreat he built for his family in upstate New York. ABOVE: A pyramid roof gives the lodge volume.

OPPOSITE: "The fireplace is the hub of the cabin," Shope says. "We have a fire most days." The architect, who did the majority of the carpentry himself, found the materials—pine, fir, granite, cedar—on-site. Chairs and ottomans are Stickley designs.



sleep when it gets dark," says Shope. "We get up when it gets light." Start simplifying, and it's hard to stop.

As much as Allan Shope likes his architecture au naturel, it is a rather sophisticated tradition that he is carrying on. Like Ruskin and Morris and Stickley before him, this architect is drawn to the particular beauty of humble buildings in humbling settings. He builds with his heart as much as with his head.

Shingle Style architecture is often misunderstood, he says. "Shingle Style houses are by their nature very forgiving, but they are also very demanding. They need to have a conceptual, meaningful, cognitive spirit."

The lodge "is a Hemingway kind of place," Shope explains. He found his architectural inspiration in the mood and details of a hunting lodge he frequently visits in northern New Hampshire; his challenge was to find a shape for it and a place for it that would enhance the overwhelming stillness of the surrounding hills.

Architecture has certain elementary building blocks, and "every building that moves me, be it a tobacco barn or the Pantheon, shares these qualities," Shope says. "A sense of movement and a sense of stillness are two of the most important. So are a sense of enclosure and vastness."

Vastness, Shope says, is profoundly moving. It is what people remember. This tiny lodge defies logic by feeling vast, and the big impression it makes comes as a surprise to everybody but, of course, its architect. He plotted every trick of scale: the huge primal fireplace that makes people feel small, the high ceiling that feels like the night sky, the tight doorway that makes one room feel immense.

Tiny it is, though, only thirty feet square, and ten feet of that is porch. Mostly it's a roof, some twenty-five feet high, and the big stone fireplace and chimney that give it its heartbeat. On the long drive up the hill to the lodge, which would give any Range Rover owner a thrill, the roof and chimney say everything the soul wants to hear: shelter, warmth.

Shope built the lodge himself, as much as any house can be built by one person. Three men were needed to handle those thirty-two-foot-long fir rafters. Twelve men spent an entire day positioning the six-thousand-pound granite mantelpiece. Shope whittled the cedar branches that decorate the fireplace and the stair rail, leaving their bark intact. He cut down the trees that yielded the rough pine floor planks, which vary from twelve to twenty-six robust inches in width. (No polyurethane here.) He built the small bath with the upscale outhouse atmosphere; its marble sink came out

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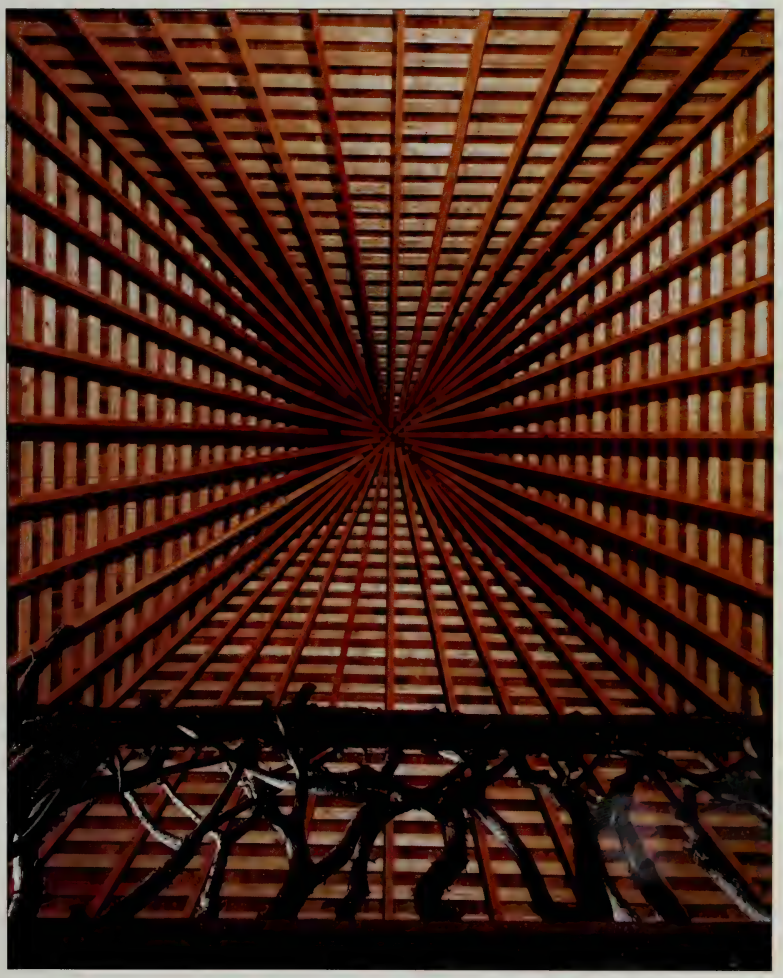
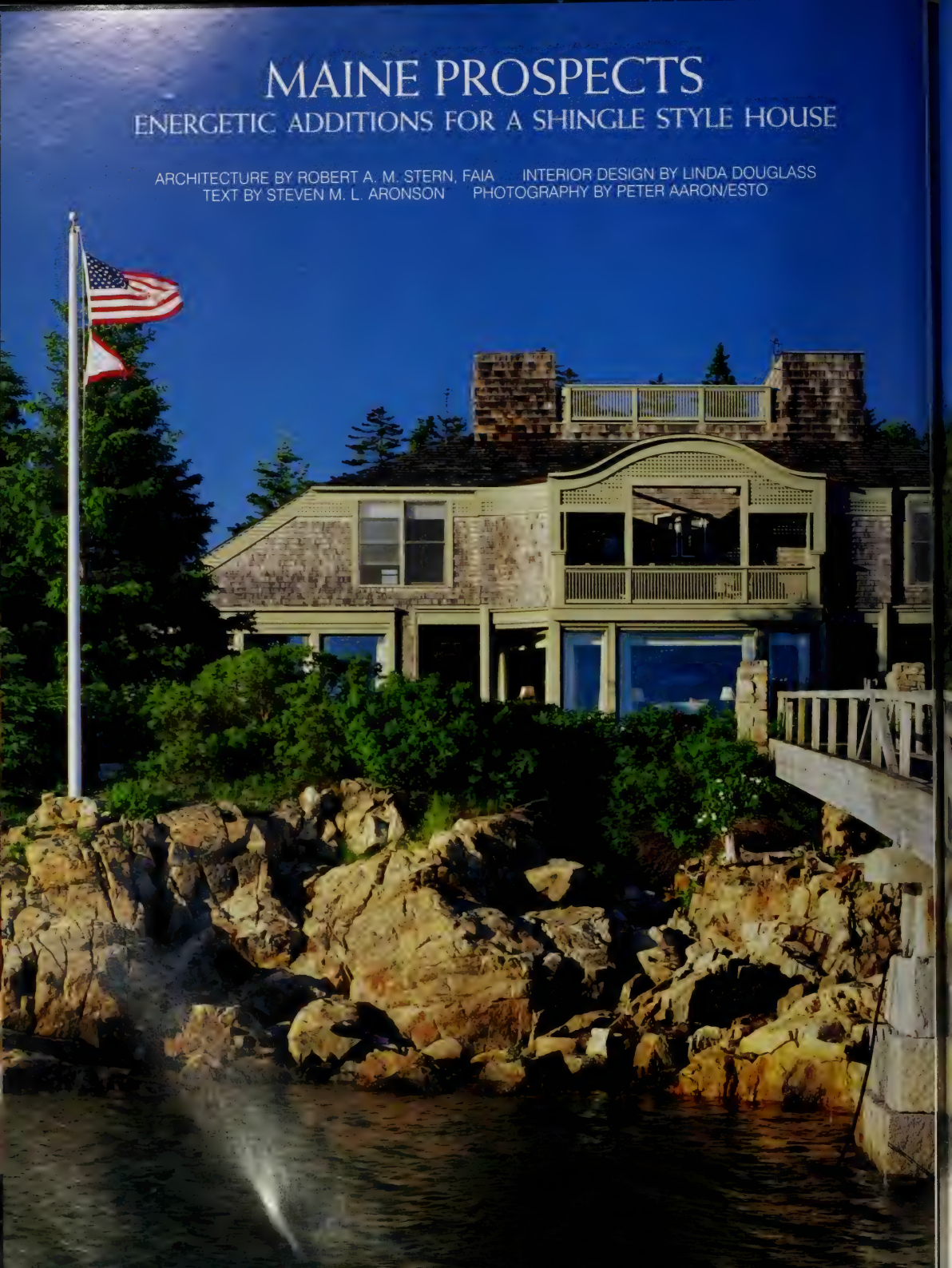


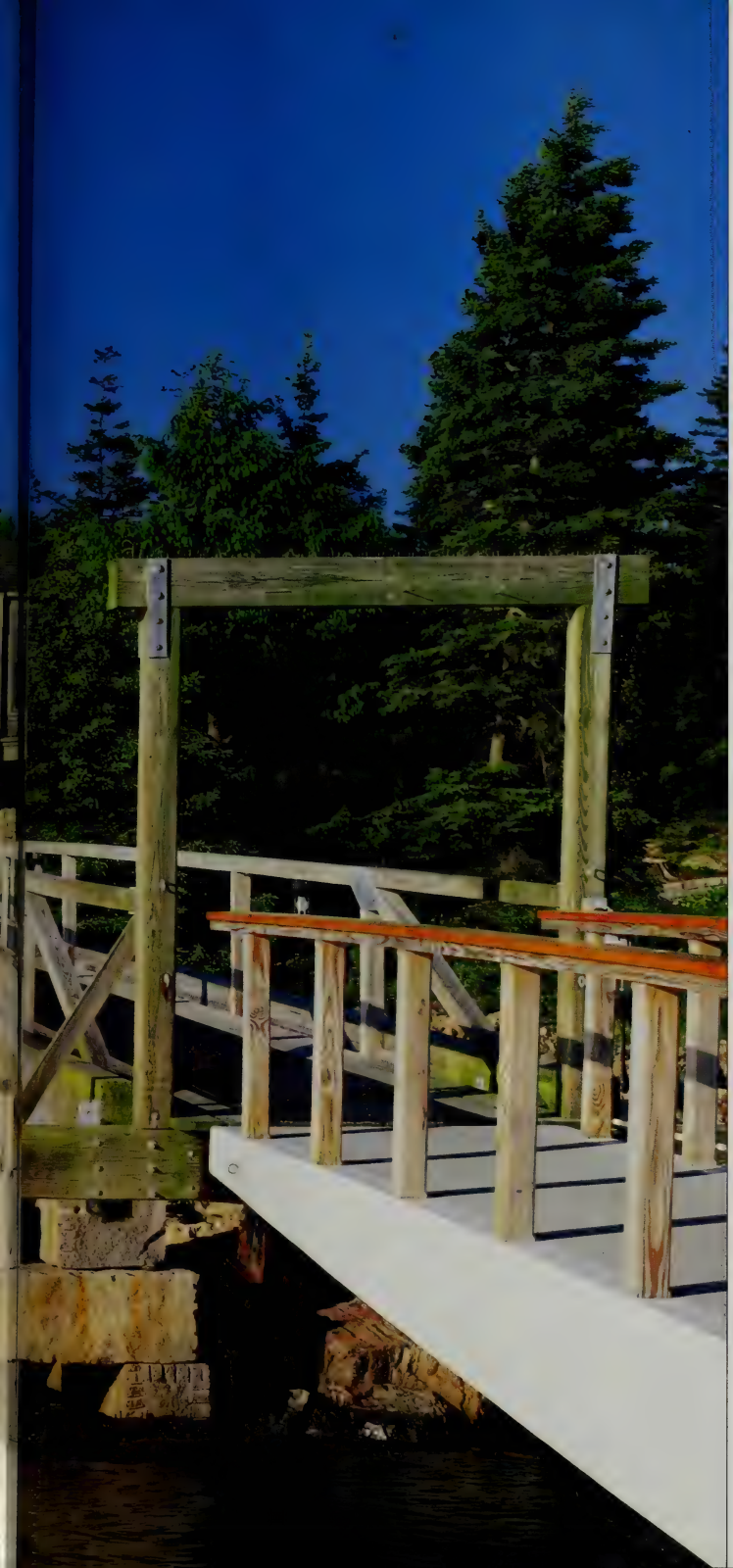
"Every step of the way I asked myself, 'What's the simplest thing I could do?' " OPPOSITE: A double staircase leads to a sleeping loft. Shope left surfaces unfinished and opted against electrical outlets; candles provide illumination after dark. "I love the fact that the materials are what they appear to be. Everything is exposed—from inside you see the bottom of the roof shingles." ABOVE: "The converging rafters create the optical illusion that the ceiling is twice as high as it actually is."

MAINE PROSPECTS

ENERGETIC ADDITIONS FOR A SHINGLE STYLE HOUSE

ARCHITECTURE BY ROBERT A. M. STERN, FAIA INTERIOR DESIGN BY LINDA DOUGLASS
TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY PETER AARON/ESTO





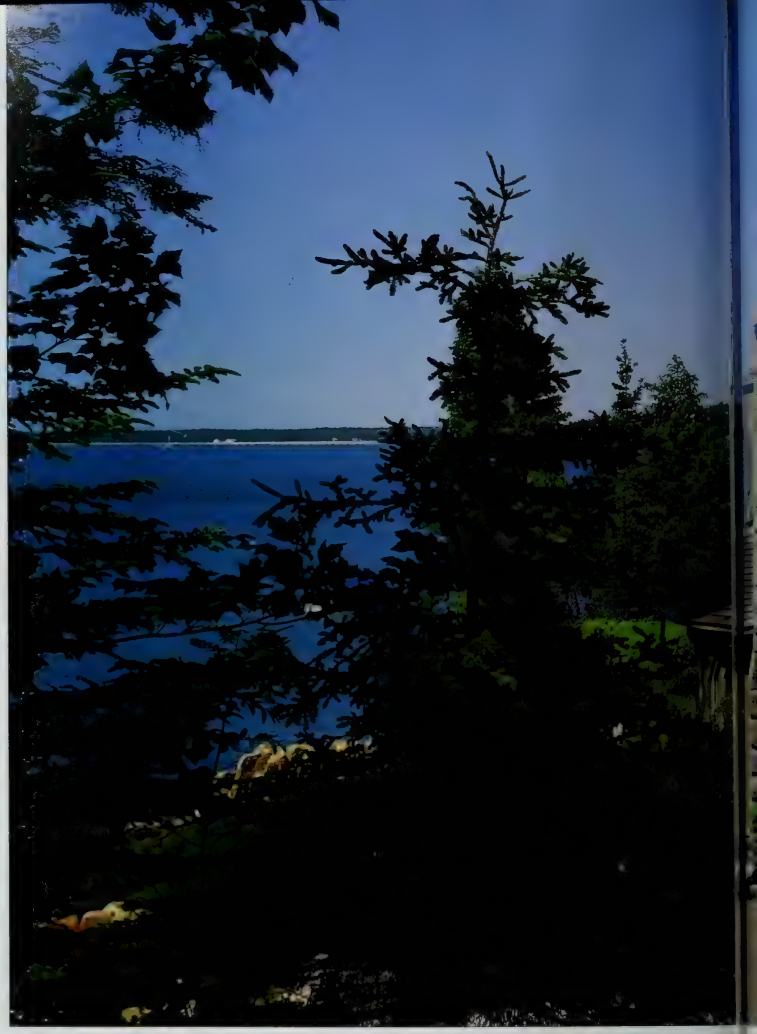
It was a very important house for me—one of my first efforts to seriously reinvent the American Shingle Style of the nineteenth century for our time," says architect Robert A. M. Stern. He is speaking of the cottage in Seal Harbor, Maine, that he designed roughly two decades ago and onto which he recently hammered home an addition that acts as a provocative contrast to the symmetry of the original. As far as Stern is concerned, the owners of the house are "patrons"; not even in conversation do they get whittled down to mere "clients." And indeed they go back to the beginnings of his formidable career, when they entrusted him to build an elaborate playhouse next to their architecturally quiet house in Greenwich, Connecticut. Later they would commission him to design a house in Aspen, which now sprawls across a contour of Red Mountain.

As for their house in Maine, it would never have been built at all had not providence—or at least one of the elements—intervened. The couple had already bought a house there, mostly for the glory of its placement: It stood on a lonely cove at the southern tip of Mount Desert Island, looking down past the primordial fjord of Somes Sound to the sea. But one night the first March of its purchase, there occurred an event all but biblical in its decisiveness: The house and the surrounding woods burned to the ground, leaving a spectacular point of clear land. And an opportunity for the devastated owners to "patronize" Stern once again.

In the commodious house he designed for them, working with his project architect, Armand LeGardeur, he took care to address the needs of an adventurous family: Parents as well

"Our additions, with their asymmetrical and picturesque configurations, act as a foil to the regularity and symmetry of the original building," says architect Robert A. M. Stern of his clients' Shingle Style residence in Seal Harbor, Maine. The house sits elevated on a granite bluff overlooking Bracy Cove.

The feeling of the house underwent a sea change, thanks to the new entrance.



as children were impatient to leave behind, at least for the summer, the formalities of the house in Connecticut and eager to be brought into communion with the spirit of Maine. Originally the owners had thought they could do without a proper dining room, but some time later they changed their minds and made one themselves by closing in a screen porch. This in turn created the need for a new screen porch—a need that would go unanswered for several years. But when the owners, who were beginning to spend not only summers but a good deal of their time in Maine, suggested to Stern that he add a new layer to the house on the entrance side, the architect, unable to still his renovating hand, envisioned extending that mass in the form of the conspicuously missing screen porch.

From an artistic point of view, the new porch, once finished, stretched the house out horizontally in a long, gentle, picturesque curve, relaxing its whole profile. It was brought to its perfection by the installation of a fireplace of locally quarried rough-faced granite; of a prominent—which is to say protuberant—chimney, made of the same granite, that provided a brazenly vertical accent; of a painted pine ceiling; and of a collection of antique American twig furniture. "The decorator of the new addition, Linda Douglass, got right into the swing of things and found interesting and suitable pieces," says Stern. "And the wife has a distinct decorating touch of her own—she has a great eye and made it all personal and specific."

Between the porch and the front entrance, an antique-pine office/study was also added. The house already featured a library, dubbed the "snuggery" by Stern, who hastens to explain: "This nomenclature is just part of my early love affair with these houses—on an old plan, I once saw a library called a snuggery and I appropriated the term." The new study—reached by making a sharp left inside the front door and walking down several steps—is a compact, intricately shaped space tucked in under the lower end of the roof and lit by a high, south-facing eyebrow dormer as well as by a large half-round window overlooking a new entrance terrace. "Although this room is just off the entrance hall, which is very convenient, it feels private, like a cocoon," says the husband, a man of diverse business interests, adding, "Every morning my wife and children and I gather there to plan out our day: whether to go hiking, sailing, biking, horseback riding, motorboating. . . . Of course, we don't map out our days like this in Aspen—there there's only one thing to do!" Stern, for his part, is left to marvel that the owners' firstborn, who was six when the architect began designing houses for the family, is now married with children of his own.

The whole feeling of the house underwent a sea change, thanks to the elegant new entrance. By vigorously raising the front-door landing, which had been languishing well below

ABOVE: "The elongated form of the new screen porch and the rough granite chimney anchor the south end, while the long sweep of the office/study's roof points upward toward the layered gable of the entrance porch," notes Stern.

LEFT: A painted plaster ceiling, pine paneling and trim, an oak floor and a massive granite fireplace surround add architectural definition to the living room. The floral drapery, sofa and chair fabric is from Brunschwig & Fils.

ground level, Stern was able to create a broad, granite-paved terrace sheltered from the wind but with a pervading sense of the unseen ocean. Entering the house now on this plane of general brightness, one steps north to the bedrooms and west to a living room whose windows frame the signature Maine painting: land, sky and stone-pounding water.

A four-minute walk from the house, sited beyond a number of similarly shingled outbuildings, is a playhouse that included a game room, a sitting room, two guest bedrooms and a squash court that was, problematically, only American in size. Because the owners' youngest son was at seventeen a nationally ranked squash player hoping to perform on the Junior National Team representing the United States around the world, Stern was given the go-ahead to build a bigger, international-size, glass-walled court, complete with a slightly elevated viewing gallery. In the end it was decided to virtually double the size of the playhouse, building, in addition to the second squash court, a large changing room and, along the north side of the building, a room with a two-lane bowling alley. (One lane would be for standard bowling, the other for candlepin. Let the husband elucidate: "The tradition in New England is candlepin—the ball is the size of a softball, and you bowl three balls per frame as opposed to two. . . .")

Bowling being something not ex-

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ABOVE LEFT: "The playhouse expansion matched the rooflines of the original to create a paired-gable entrance façade with a squash court under each gable." LEFT: Oak posts and trusses support the court's ceiling. Brunschwig & Fils sofa fabric. Chairs from Jack Lenor Larsen.

OPPOSITE ABOVE: A series of clerestory windows provide daylight for the new bowling alley. OPPOSITE: Bronze sconces and a chandelier fashioned with pine-twig arms illuminate the scorer's table in the seating area. Linda Douglass designed all of the additions' interiors.

The 130-foot two-lane alley, which runs continuously along the north side of the playhouse, has a polished maple floor and is equipped for both standard and candlepin bowling. The opening, at right, leads to the squash courts.

ANTIQUES: MONTEREY FURNITURE

PIECES THAT RECALL RANCH LIFE AND HISPANIC TRADITION

TEXT BY CHRISTOPHER FINCH
PHOTOGRAPHY BY WAYNE ROWE

ABOVE: *Sofa*, circa 1930. Alder wood, iron, paint and fabric; 38½" x 70". Monterey pieces were rubbed with raw umber "to give them an antiqued look," explains George Mason, who designed almost all of the furniture. Jack Moore's Craftsman Antiques, Pasadena, California.

OPPOSITE: *Bookcase*, circa 1930. Alder wood, iron and paint; 53" x 36". A bookcase bears painting by Juan Intenoche, an artist on staff at the Mason Manufacturing Company who later did artwork for Walt Disney Studios' Animation department. Rituals, Inc., Los Angeles.

Used to describe architecture, the term *Monterey* is readily understood. Originally it was applied to a type of house popular in California and throughout the Southwest from the 1840s to the 1860s. Hispanic in general appearance, these buildings often displayed Greek Revival details imported from east of the Rockies. Two stories high and usually built of adobe, they made a feature of cantilevered upstairs balconies or two-story porches supported by slender wooden posts. Starting in the late 1920s and continuing until World War II, there was a revival of the idiom, which thrived in southern California, where it provided the basis for some handsome houses by architects such as Roland E. Coate and H. Roy Kelley.

Applied to furniture, though, the term is far less familiar—undeservedly so, because Monterey furniture thrived contemporaneously with the Monterey Revival in architecture. It was popular, not least with the Beverly Hills movie crowd, and in recent years has begun once more to attract the attention of a small but growing circle of devoted collectors.

The reason Monterey furniture has been overlooked may well have something to do with the fact that, to the uninitiated, individual examples can easily be mistaken for something else, since they often incorporate elements from other styles. Structurally Monterey owes a debt to Mission style, while its hand-painted decoration frequently evokes the Arts and Crafts Movement. Some pieces look as if they were built for western lodges (as indeed many were), while others are not that far removed from the traditions of country French cabinetry. Yet to the practiced eye, Monterey furniture remains distinctive and unmistakable, its influences absorbed and transcended.

True Monterey furniture was made between 1929 and 1943 by the Mason Manufacturing Company of Los Angeles, owned by Frank Mason and Louis Schmenger. Frank Mason's son, George, who is still alive, was the company's sales manager, and it was

he, along with his father, who was responsible for almost all of the company's designs.

During the 1920s the company was well known for wrought iron lamps and wrought iron outdoor furniture. In 1929 a decorator from Barker Bros. furniture store came to the factory with a still photograph from the set of a movie, showing an unusual chair with a rope seat. (The movie seems to have been *In Old Arizona*, in which Warner Baxter was cast for the first time as the Cisco Kid.)

This led to the Mason Manufacturing Company's beginning to make furniture conceived for the western home, capitalizing on nostalgic echoes of ranch life and Hispanic tradition. The factory in South-Central Los Angeles built handmade pieces for Barker Bros. (probably the largest single distributor of Monterey; at one time it devoted an entire floor of its downtown Los Angeles store to Mason products) as well as for Bullock's, San Francisco's Emporium and department stores in Portland, Phoenix and as far away as Chicago, Boston and Miami. Collectors Jack and Sue Ane Emrek have researched the history of the Mason Manufacturing Company, discovering that many pieces were also customized for individual clients and for resorts and dude ranches such as the Caves Chateau in Oregon Caves National Monument and the Wigwam resort near Phoenix, both of which still own some of these items. During World War II the officers' lounge at Camp Pendleton was outfitted with Monterey furniture bearing Marine insignias.

In southern California, the list of purchasers of Monterey furniture was impressive. Will Rogers bought numerous pieces for his Pacific Palisades ranch. (They can still be seen in situ by visitors to the state park that bears his name.) George Mason recalls that Edward G. Robinson so admired the Mason's "barrel bars" —bars made in the form of cutaway barrels—that he not only bought examples for himself but often gave them as gifts. Other Monterey patrons included Charles Bickford, Bela Lugosi, Gene Autry, Roy Rogers, Leo Carrillo, Clark Gable and Walt Disney.

Don Shorts of the Old California Store in Ventura, California, divides Monterey furniture into four periods. The first is the classic period (1929

OPPOSITE: *Desk and Chair*, circa 1935. Alder wood and paint; desk: 41" x 36"; chair: 36½" x 18". During promotional shows at Barker Bros., shoppers could enjoy Mexican food as they watched on-site artists custom-paint their purchases. Hemisphere, Santa Fe, New Mexico.

BELOW AND RIGHT: *Bar*, 1931. Alder wood, brass, tile and paint; 49" x 34½". Monterey "cellarettes" were so popular during Prohibition that Mason says he "could have run an entire factory on just that one piece." Roger Renick Fine Arts & Antiques, Pasadena, California.

During World War II the officers' lounge at Camp Pendleton was outfitted with Monterey furniture.

TOP: *Chair*, circa 1935. Alder wood, rope and paint; 31" x 36". Hemisphere, Santa Fe, New Mexico. *Low Table*, circa 1930. Alder wood, glass, rope and paint; 17" x 42". Its cushion replaced by a glass top, a bench now serves as a table. Jack Moore's Craftsman Antiques, Pasadena, California.

ABOVE: *Table*, 1932. Alder wood and paint; 20" x 40". "We used bar-top lacquer on all of the pieces so that a cup of coffee or even a martini set on them couldn't mark them up," Mason says of Monterey's durability. Roger Renick Fine Arts & Antiques, Pasadena, California.

to about 1935), the second is the orange period (approximately 1935 to 1938), the third is the western period (roughly 1937 to 1940), and the final period is the early American period (1939 to 1943). It could be argued that the classic period can itself be subdivided according to two styles of finish, one characterized by dark-stained woodwork, the other by carefully "antiqued" woodwork hand-painted with flowers and other motifs by staff artist Juan Intenoche, or under his supervision.

Monterey furniture of the classic period is typified by extensive use of wrought iron fittings, including hinges, handles, latches, strapping and structural elements of all kinds, handcrafted by Max Gebhart and his two brothers, immigrants from Germany who also ran the shop. Among the most sought-after pieces of this period are the magnificently robust, rustic sofas, some with a collapsible side table at one end. Often these were paired with matching armchairs —"matching" being a relative term, since each Mason piece is unique in

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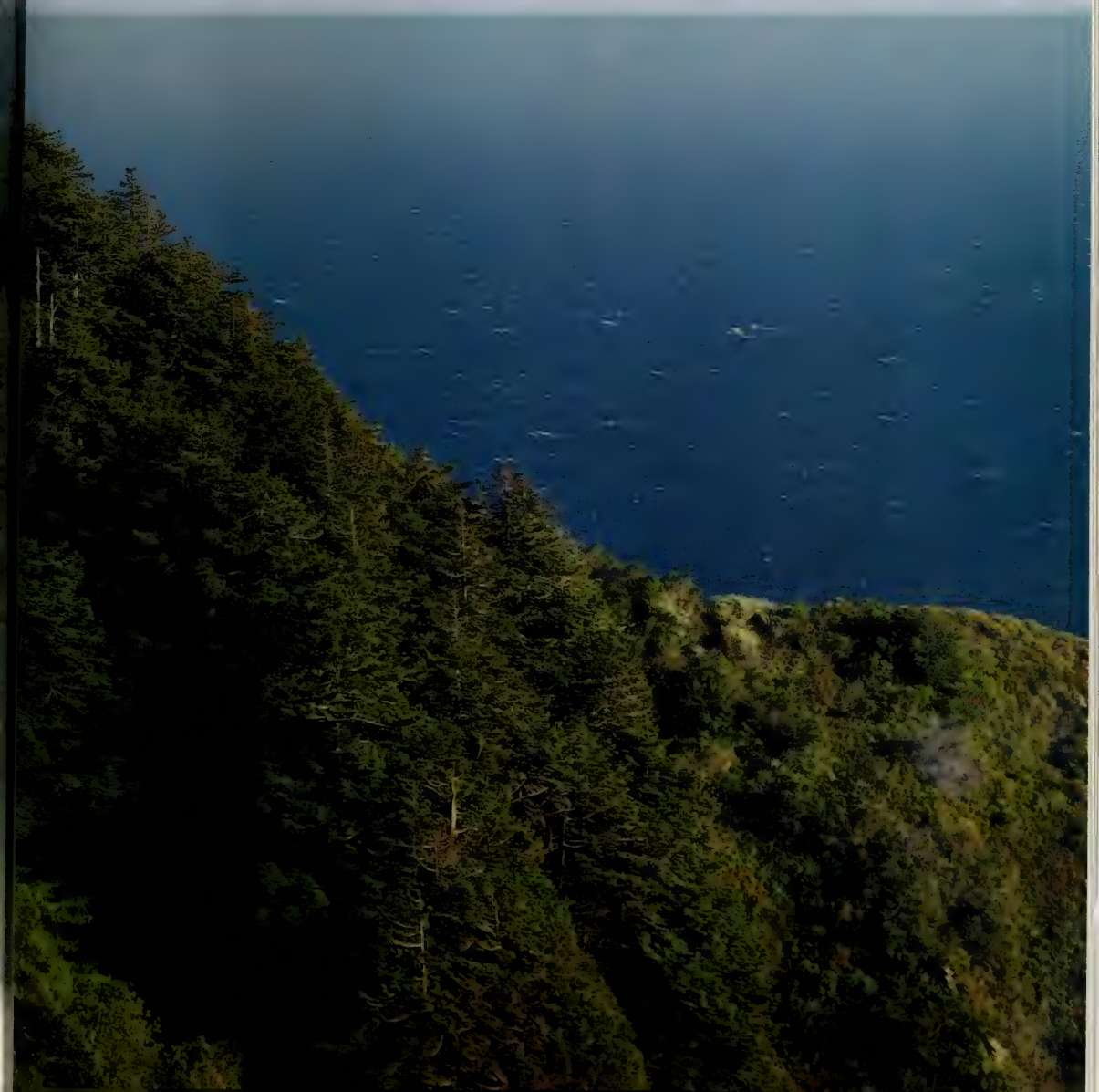
Side Cabinet, circa 1935. Alder wood, iron and paint; 40" x 60". A side cabinet custom-made for Will Rogers's house has an "old wood" finish, crackle-glaze accents and wrought iron hinges and latches. The Old California Store, Ventura, California.

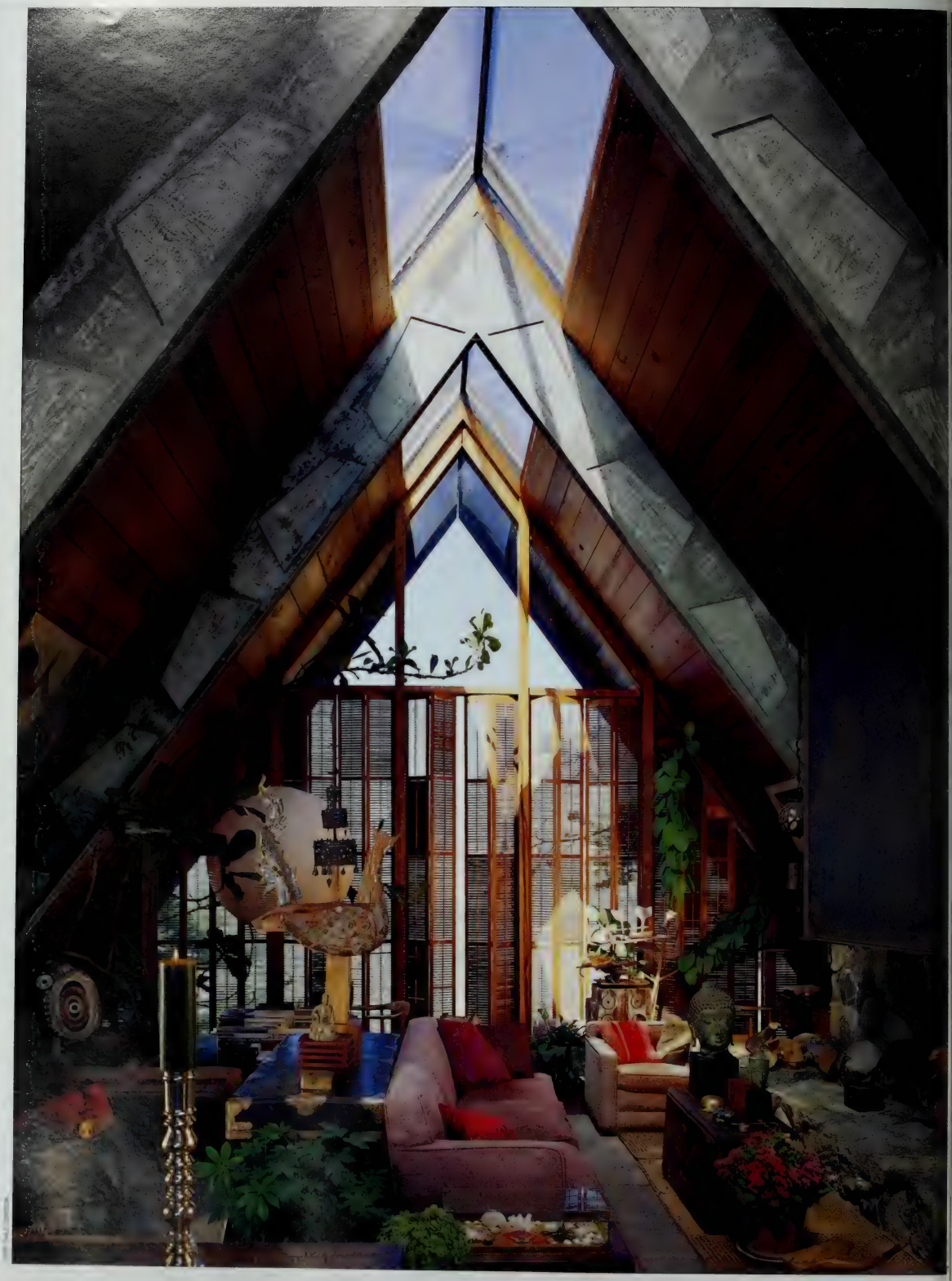
REVISITING BIG SUR'S WILD BIRD

THE CALIFORNIA HOUSE OF NATHANIEL AND MARGARET OWINGS

ARCHITECTURE BY NATHANIEL OWINGS TEXT BY PAUL GOLDBERGER PHOTOGRAPHY BY ROBERT RECK

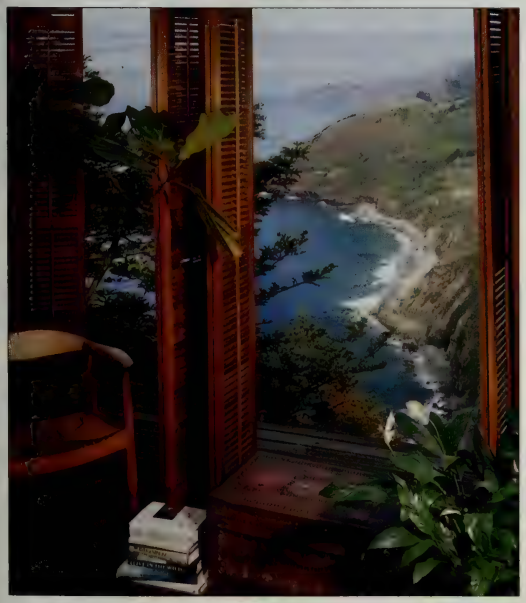
Perched 600 feet above the Pacific, Wild Bird, the Big Sur residence of Margaret and the late Nathaniel Owings, was an innovation in design and engineering when it was built in 1957. The couple—she is an artist and environmentalist; he headed one of the country's preeminent architectural firms—strove for "minimal intervention on the landscape," Margaret Owings says, in constructing the cantilevered A-frame house.





"All my work and thinking is about nature," says Margaret Owings (above, at her studio), "and this house epitomizes that." LEFT: The living area's stone hearth wraps around to a side reading niche. On the desk is a block of wood from a Philippine church tower that had been presented to Admiral Perry; on the bridge timber is a David Tollerton sculpture.

OPPOSITE: Echoing the shapes of trees and mountains, reinforced concrete roof girders form the main living area and underscore the house's purpose as a beacon for conservation causes. Throughout are artifacts from the Owingses' travels; the large sculpted bird is from a temple in Thailand. BELOW: Light-diffusing shutters frame coastal views at the living area's north window.



It is easy to say that Big Sur is too big for architecture, too intimidating a landscape to allow any man-made object to hold its own. And it is almost true. Not for nothing have so many architects responded to Big Sur's extraordinary juxtaposition of mountains and sea by fading away, by building little cabins that are the architectural equivalent of shrinking violets. Such discretion has usually been the better part of valor. But over the years a few pieces of architecture have managed to break through, proving that it is possible to design something at Big Sur that does more than disappear—and that having an active presence on this landscape is not necessarily inconsistent with respecting its powerful vistas and delicate ecology.

Surely the spiritual parent of all of these buildings is the house that the late architect Nathaniel Owings built nearly forty years ago for himself and his wife, the conservationist and artist Margaret Wentworth Owings. Called Wild Bird, the A-frame house is perched on a narrow outcropping six hundred feet above the Pacific. Invisible from the road, it appears as a tiny tent of wood and glass from a few points to

Margaret Owings was instrumental in having the sea otter, an inhabitant of the Big Sur shoreline, named an endangered species. ABOVE: The dining table ("the center of the universe," Owings says, for her activism) was made on-site of weathered redwood bridge timbers. Ansel Adams, a regular visitor to Wild Bird, often played the harpsichord beside the coromandel screen. The Owingses conceived the house's interior to have "a great play of light, art and nature everywhere," Margaret Owings says. RIGHT: The open kitchen shows the way raw materials—unfinished wood, exposed concrete—contribute to the character of the building. A painting by Owings is displayed beneath a Freisland clock, beyond which a glass door leads to the main deck.

the north and south, blending neatly into the steep, wooded site. But it is the birds, the sea lions and the occasional sailor who see the house best, for it turns its real presence toward the sea.

Big Sur's cliffs are high, and the beach, while ever manifest, is not reachable from the site. The ocean thus has the character of the sky—it is there, so very much there that it is almost overwhelming, yet it is curiously distant and untouchable at the same time. The site is one of the most remarkable in Big Sur: It projects out from the cliff, allowing not only direct water views but views that are even more striking of the mountains and shoreline.

Indeed, it was this piece of land that brought the Owingses together. Margaret Owings, who has maintained the house since her husband's death in 1984, is a native Californian who had owned property in Big Sur with her first husband. She brought Owings, a founding partner of the architectural firm Skidmore, Owings & Merrill, to this very section of coastline in 1952; as they shared peaches and champagne over the Pacific, Margaret Owings recalls, "Nat said to me, 'If I buy this land and build you a house here, will you marry me?' And I knew right then that I would."

It took another five years before Owings and Mark Mills, a local architect who assisted him, had completed the design and the house was well into construction. Nothing quite like the Owings house had been built in Big Sur before—this rugged coastline had only been connected by road to the rest of

California since 1937, and electricity did not come to parts of Big Sur until the early 1950s. Rustic cabins set in the woods, or small houses placed high in the mountains, were the order of the day. A modern A-frame house that required concrete structural supports, as well as a garage and an automobile turnaround, all on a craggy precipice tumbling toward the sea? Not an easy thing to produce anywhere, but all the more difficult here.

What Owings wrought turned out to be neither grand nor self-conscious and in fact skillfully marries the relaxed building traditions of Big Sur to more ambitious architectural intentions. Interestingly, the design bears little relationship to the work of Skidmore, Owings & Merrill, known in those days for its corporate skyscrapers inspired by Mies van der Rohe. If the house owes any architectural debt, it is to Frank Lloyd Wright. For this house, like so much of Wright's work, combines wood, stone and glass to create a form that is both sculptural and embracing, almost nurturing. It stands up on the land, yet it nestles into it. And the overriding goal was to provide interior space that is enclosing and comforting.

For all that the house is open to the sea, approaching it from the land feels like burrowing into a cave. A narrow, curving drive slips sharply downhill from a turnaround just off Highway 1, ending at a parking area and garage. Only a small structure, the caretaker's apartment atop the garage, is immediately visible, and there is a momentary sense of anti-

"The immensity of the view," says Owings of the 250-degree panorama, "puts all the little things into perspective and helps to clarify the big ones." RIGHT: On the cliff outside the south-facing study is a stone "feeding shelf," which accommodates chipmunks, squirrels, foxes and ring-tailed cats.

climax—is this all there is? But then you turn and see the glorious views of the Santa Lucia Range rolling into the sea, and the precise choreography of the architecture becomes clear. The next step reveals itself: a pathway that winds around the garage and down the cliff to the front door of the house, an entrance that is as serene and carefully composed as a Japanese garden.

The interior is a kind of modernist grotto; defined by dark wood and bright glass, it is both enveloping and open to the world. Embodying this contradiction is Margaret Owings herself: She is at once determinedly private and passionately engaged. A silver-haired woman of stunning elegance, she is the mix of aristocrat and bohemian that once flourished in California, and it is not hard to imagine her growing up in the Berkeley of Bernard Maybeck and Julia Morgan. In Big Sur she is known partly for her own career as an artist and partly as Owings's widow but most of all as the grande dame of the region's environmental movement. It is Margaret Owings who led the campaign to protect the sea otters and sea lions that flourish below her aerie and the mountain lions that live above her, and at the age of eighty-three she continues to make her mark as an environmentalist.

"It is an upsetting time, because so many of the battles I thought were won have to be fought again today with this legislature and this Congress," she says, fresh from successfully working to defeat a repeal of the statewide moratorium on mountain lion hunting. "It feels like every few years we have to make the case all over again for the wildlife that make this place so special."

She pauses and looks out to the Pacific. "Big Sur intensifies everything. I think of looking down the coast as looking down the centuries, and we cannot afford to lose this." Long ago Owings persuaded her husband—"not really an activist at first," she says—to join in her causes, and together the couple played a major role in keeping development at bay in Big Sur.

Inside, the house assimilates the concerns of both Owingses. Within the spaces that Nat Owings designed are objects the two collected together, and if they are placed with an intricacy and precision that reflects Owings's modernist sensibility, in their quantity and eclecticism they are something far less aus-

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ABOVE: The lower terrace, whose birdbath is shaded by California bay trees and agaves, is the only space in the house that looks directly west out to sea. Margaret Owings posed in Trieste in 1960 for the bronze Marcello Mascherini sculpture: "a feminine presence," she notes, amid the ruggedness.

COURTESY MARGARET OWINGS

Nathaniel Owings (right, on the cliffside in 1979) observed that "all environments are linked" and combined conservation efforts with architecture and urban planning. OPPOSITE: The house is anchored to caissons set deep into solid rock. "The more people told my husband that it was impossible to build on this spot, the more he was determined to do it," Margaret Owings recalls.

SYLVANIA ON THE HUDSON

A CLASSIC PROPERTY RESTORED IN NEW YORK STATE

ARCHITECTURE BY CHARLES A. PLATT TEXT BY WILLIAM WEAVER PHOTOGRAPHY BY PETER AARON/ESTO

"It's more hunting lodge than palace—its imposing presence is an illusion," says the owner of Sylvania, architect Charles A. Platt's 1904–9 estate in New York, which she has renovated. BELOW: Alexander Jackson Davis designed the formal landscape in the mid-19th century.

OPPOSITE: An antique Berber rug adds color to the vaulted entrance hall, where the owner restored the original rough stucco walls and pale herringbone quartered oak parquetry floor. A 1920s *pâte de verre* vase by Schneider rests on a William IV mahogany console table.

The distinguished—and well-heeled—Americans who built themselves villas along the Hudson River in the nineteenth century and in the early years of the twentieth seemed to harbor two simultaneous, almost schizophrenic loves: a desire for display on the one hand and, on the other, a yen for display's opposite. From the river the great houses are splendidly, even aggressively, evident, usually set on cleared prominences, their gardens sloping down to the water as their columns and porticoes stand out, cream or white, against a frame of green. But the other approach to the houses, by land, is often a disguise, as woods seal off the estate or a view of workaday barns and stables suggests you are passing a mere dairy farm or commercial orchard.

One of the last houses in this noble succession, Sylvania—built in 1904–9—is perhaps more firmly reticent than most. To begin with, the land approach is beautiful but drawn out, a teasing seduction. Just after a fork in a rural road in Dutchess County, a pair of plain stone columns flank an unassuming white wooden gate, which opens into what is not so much a driveway as a shaded country trail. Finally you come upon some open grazing land, and there, at a bend, the stately house takes you by surprise.

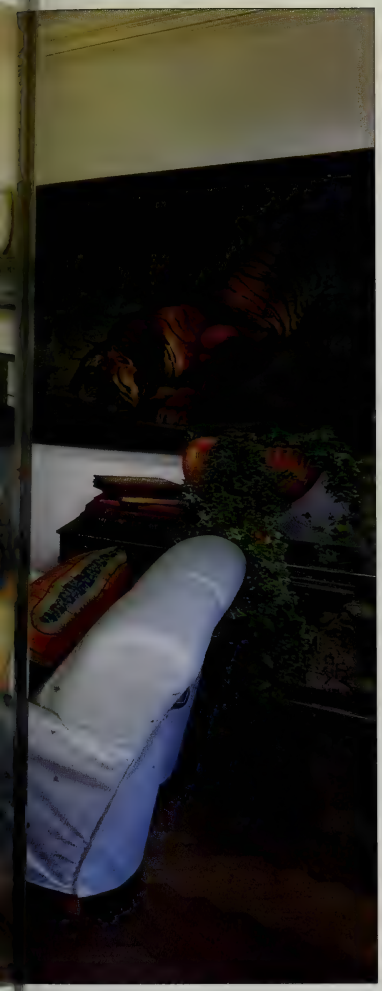
Sylvania stands on a site chosen in the mid-nineteenth century by architect and landscape designer Alexander Jackson Davis (a tastemaker in Victorian upstate New York) for Robert Donaldson, a local landowner. Davis laid out the garden, but no house was built on the spot; Donaldson lived and died at nearby Edgewater, his residence close to the riverbank. In 1902 his daughter sold the entire estate—including the site of the future Sylvania—to Elizabeth Chanler Chapman, wife of writer John Jay Chapman. She had grown up at Rokeby, another neighboring country house. As her reclusive husband's health grew increasingly precarious, she decided to build a retreat, called Sylvania.

The Chapmans summoned prominent architect Charles A. Platt to design the house and to landscape the grounds. In his early forties at the time, Platt had originally made his mark as a painter, but by the turn of the century he was well established in his second profession. Sylvania represented an alluring challenge. The site, enchanting as it was, posed some problems. Naturally, the house had to face the Hudson, to the west, but the exposure meant that the rooms with a water view would get the late-afternoon sun, which in a Hudson Valley summer can be distinctly uncomfortable. So Platt designed a high, broad, rather Jeffersonian portico to provide shade.

Compared with some Hudson villas, Platt's house seems understated. Praising it in 1908, *The Architectural Record* referred to its "self-possession." The structure is not exactly aloof, but it asserts its dignity subtly, not with mere mass but with style. And there first the John Jay Chapmans, then their son Chanler Chapman, lived on and off for almost eighty years. In the latter period of their residency the estate, like so many others, was somewhat neglected. Even before Chanler Chapman's death, Sylvania was put up for sale. It was then taken off the market until the early eighties.

In 1982 the present owner saw it. It so happened that other possible purchasers were also considering Sylvania, but "they were worried about the heating system, the plumbing, the electricity," the resident recalls with a note of irony. "They didn't have time to get estimates and investigate repairs and replacements." She allows herself a little smile of triumph. "I just assumed that nothing would work, and so I went ahead and bought it."

Then she set out on what proved to be the long,



tortuous road to restoration: not just improving the property and repairing and furnishing the residence but giving Sylvania a new and individual vitality, a personality different from its past.

She began with the carriage house (see *Architectural Digest*, June 1990), which she turned into an orangery/guesthouse. She was its first guest, while work proceeded slowly on the rest of Sylvania. A woman of secure taste and confident will, she took charge of the whole operation, contracting, hiring workers, choosing fabrics, mulling over colors until she found the tone she considered exactly right. And she forbade the use of anachronistic materials: no plywood, no drywall, no chrome. She devoted a decade of her life to the place.

While she admires Platt's ideas, the owner in a few instances has not hesitated to improve upon them or correct them. "Architects often have to give in to their clients," she says, "and clients sometimes have specific needs or wishes that conflict with the designer's vision." She readily cites an example: the north and south loggias. Though renowned as a lover of symmetry, Platt designed the south loggia to be a breezy columned rectangle, but, curiously, he made its northern counterpart into a nonidentical twin; he walled up the colonnade to create a butler's pantry and a servants' hall, with an asymmetrical service porch.

Now the north loggia has been opened up and is an inviting outdoor sitting or dining area. The original elegant moldings and prominent frames highlighted by shallow recesses on the loggias have been gently

ABOVE: "In Hudson Valley tradition, the library is the largest room in the house and the gathering place," explains the owner, who filled the room with antique fabrics. A painting of a tiger by Auguste Lancon hangs next to the Renaissance fireplace, which Platt found in Italy. Edwardian sofa from Sotheby's.

RIGHT: "Overscale elements and subdued colors lend the dining room palazzo proportions. The Dutch oil of a church interior echoes the house's arches and columns." Portuguese Chippendale-style chairs circle the table, which is draped with hammered silk and a velvet-and-gold-braid coverlet.

As for the interior design, it was not so much a question of restoration as of revitalization.

ABOVE: The morning room, which provides an intimate conversation area with Etruscan-style chairs near a fireplace, opens to the arched hall. Decorative swans, shells and a trident embellish the Dutch Empire mirror. The low table, foreground, was made from a Japanese rice tray.

OPPOSITE: "A vast landscape that I found rolled up in a dusty Boston warehouse answered my wish for a tree painting to underscore Sylvania's name," the owner says of the master bedroom's Leon Richet oil. The iron-and-marble 1930s console holds vases and an 18th-century box.

accentuated by the new painting: The recesses have been given a slightly deeper color, so the play of light and shadow is enhanced even on cloudy days.

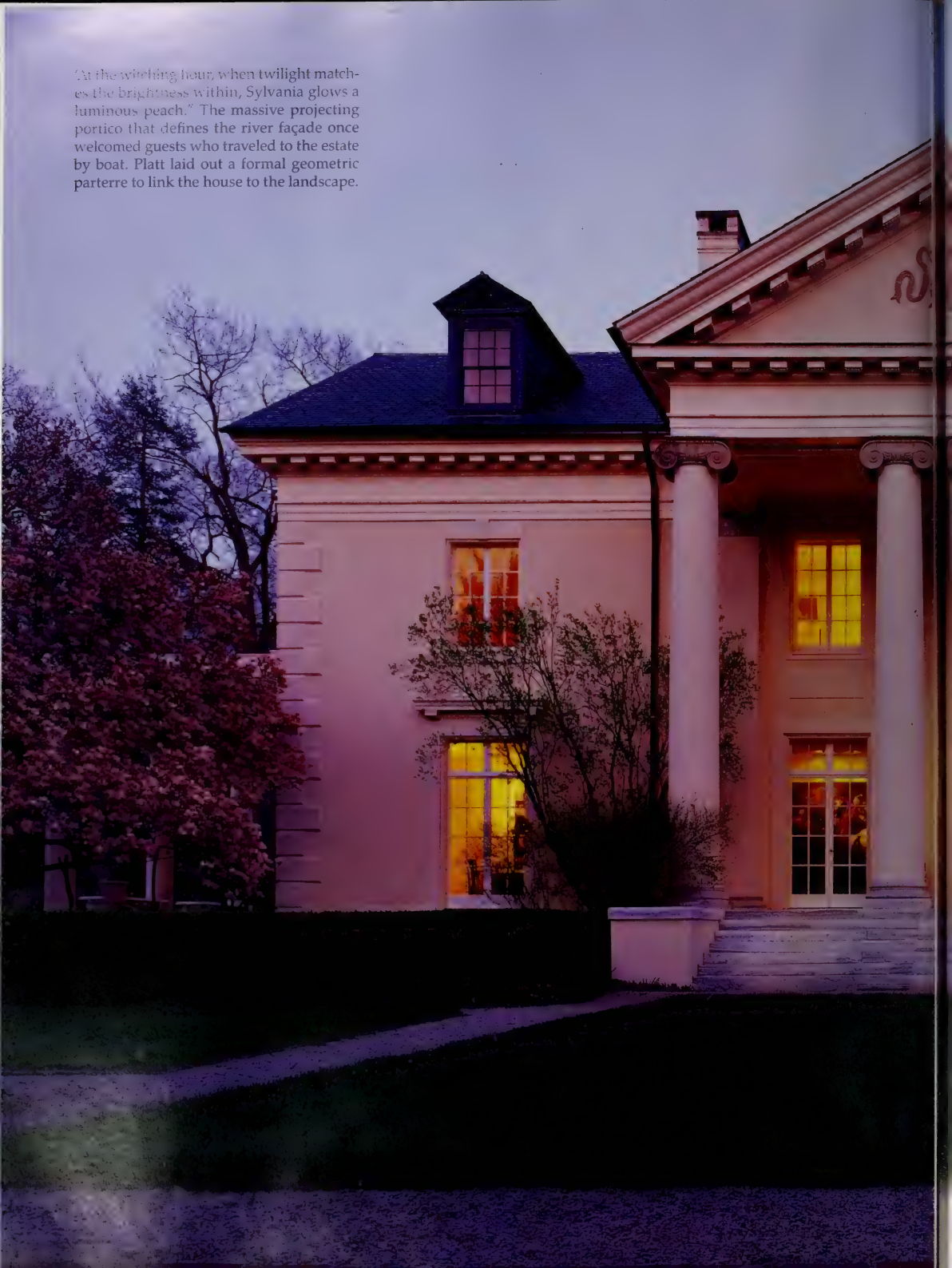
As for the interior design, it was not so much a question of restoration as of revitalization, rethinking. Photographs taken during the early years of Sylvania hint that the Chapmans, while they wanted the rooms to look comfortable and elegant, gave little thought to the relationship between a house and the things housed. The anonymous and no doubt expensive furniture would have fit more properly into a large Park Avenue apartment of the period.

In its new edition, Sylvania is a coherent, deliberately austere whole. The opening of the north loggia has made the kitchen and dining room more luminous; upstairs, walls have been demolished to make fewer but larger bedrooms and to add more baths. Original skylights from the attic have been installed in the second-story ceiling to mask the diffuse light from invisible fluorescent installations above.

To someone who knew the house before, the furniture layout would probably seem sparse. But the arrangement allows the carefully selected pieces to stand out. The array is eclectic: rare fossils and shells; English and Oriental lacquered objects; modern Italian chaises in the library, where one tabletop is covered by a length of antique white Indian cotton. "I've been collecting vintage textiles for many years," the owner explains, "silk velvets, embroidered silks, Indian cottons and paisleys, Fortuny pillows."

A good number of pieces, which were acquired in the past and providently stored, seem to have finally come into their own and found their rightful place at Sylvania. And once she took on the revitalizing of the house, suitable objects, paintings—even a cast-iron banister—turned up as if by magic.

The 1908 article in *The Architectural Record* also said of the house: "The noteworthy thing about it [is] that the effect is as charming as it is architecturally appropriate." The critic was referring to the exterior. Today, after close to a century, the exterior appropriateness has been carefully restored, and the interior is equally successful. It has been the work of many years, but the owner is satisfied. Asked if there are things she still wants to change, she shakes her head. "No. This is me. This is the end product." □



"At the witching hour, when twilight matches the brightness within, Sylvania glows a luminous peach." The massive projecting portico that defines the river façade once welcomed guests who traveled to the estate by boat. Platt laid out a formal geometric parterre to link the house to the landscape.

SHEEPWAGONS HO!

WHIMSICAL LITTLE HOMES ON THE RANGE

WAGON DESIGN BY HILARY HEMINWAY AND TERRY BAIRD
TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY ROGER WADE

There's something about a small living space—a one-room cottage or the cabin of a sailboat—that sounds an echo in most of us. Perhaps it's the efficiency of such spaces that seems so stirring, or perhaps it's the sense of enclosure, of welcome isolation in an irreducible stronghold, a memory of the snow forts and tree houses that mark the landscape of childhood. Whatever its origin, the love of self-containment is a potent feeling, too rarely honored in these days of spatial, domestic grandeur.

For more than a century, the epitome of self-containment in the mountain West has been the sheepherder's wagon, a shaved-down, reinforced version of the prairie schooners that carried so many settlers westward. According to Mark Brown and W. R. Felton, the authors of *Before Barbed Wire*, the sheepherder's wagon was invented by a man named James Can-

Inspired by the vehicles that carried settlers to the West, interior designer Hilary Heminway and builder Terry Baird have updated old sheepherder's wagons with modern amenities. "They're deceptively luxurious," Heminway observes. LEFT: A cupola tops a wagon in Montana that she and Baird refer to as the Snor-a-torium. TOP: Heminway and Baird added a lodgepole pine porch to the original wagon, which had once traversed the mountains near Telluride. ABOVE LEFT: The fully plumbed kitchen features a galvanized-tin counter and a sink made from a porcelain chamber pot. ABOVE: The bed is set into a nook beside an enlarged window.

dlish, who in 1884 designed and built a "house on wheels," which was later manufactured commercially by a company in Casper, Wyoming. To this day, in summer you can find wagons camped along the tree line in the Bighorn Mountains, where the herders' flocks resemble banks of old snow in the gathering fog.

How many sheepherder's wagons have been stored away in barns or stand weathering along a fence line somewhere is anybody's guess. But it occurred to Hilary Heminway, an interior designer who divides her time between Connecticut and the Absaroka Range in Montana, that a sheepherder's wagon would make a wonderful office. The idea came to her when her brother the writer John Heminway added a new office of his own to their Montana fishing camp. "I was jealous," she admits. She called Terry Baird, a neighbor and builder

OPPOSITE: An early-1900s wagon serves as a guesthouse in Montana. Like the wagon, the doghouse has a corrugated-metal roof. ABOVE: The pine pieces were designed by Heminway and built by Baird (opposite below). The coffeepot is from an old homestead. Clarence House appliqué fabric.

ABOVE: The kitchen features an electric hot plate from a bunkhouse in eastern Montana and a chamber pot sink. "We recycle everything," Heminway says. BELOW: Under the bed are the refrigerator and water heater. Steve Aller crafted the sheepherder metalwork and the pinecone door pulls.

with whom she has often worked, and the two of them reconstructed a wagon whose frame Heminway had purchased in Livingston, Montana. Before she had a chance to settle in, she and Baird took the wagon to the Western Design Conference in Cody. So many people tramped in and out of it that a hole wore through its porch, which Baird patched with an old Wyoming license plate—a design element repeated in every wagon since. The first wagon sold almost immediately. "I never got my office," Heminway says. What she and Baird got, instead, was a new business called Montana Wagons.

Together, Heminway and Baird have built five wagons, each one with a different theme, each one as much a work of art as a living space, a masterpiece of "old boards and rust," to use Baird's phrase. They are constructed of old Montana running gear, and when each is finished, "it looks," says Baird, "like it's been sitting behind the barn for the last hundred years." The largest of them, a fishing cabin, is only 115 square feet, not counting the

porch, and yet even the smaller wagons feel much larger than their dimensions would suggest. Each wagon is, of course, an exercise in terseness. Inside and out, everything slides, folds, collapses or retracts. The interiors have also been opened up by a number of careful revisions to the classic form: Cupolas have been installed, the rear windows have been enlarged, and screen doors have been added to the traditional Dutch doors.

But what also makes these vessels seem so expansive is the way they allude to the world around them. "You start dealing with something this small," Baird points out, "and it changes your outlook on how much space you need to be comfortable." Sitting in one of these wagons reminds you that comfort is an illusion produced partly by the eye. There is just enough room to sleep, to read, to tie flies, to bathe, yet your eye is constantly summoned outward by the ornamental ironwork of Steve Aller or the whimsy of Heminway and Baird's design. A chamber pot becomes a sink. A sheephook becomes a broom. A coffee grinder becomes a lamp. "Western décor has always been eclectic," says Heminway. "We like to use found materials. We always try to recycle."

In a way, these wagons present the occupant with a paradox. On the one hand, they offer an extraordinary sense of privacy. As Heminway remarks, "You can get in, shut the door and be ten years old again." But because the wagons are mobile, because they can be hauled out into nature —and because they're so small— they change the occupant's relation to the outdoors. Terry Baird explains: "One thing I've learned about going into the mountains—living ten days in a tent—is that your boundaries

ABOVE LEFT: A wagon that occupies a Montana fishing camp was built by a Norwegian sheepherder in the 1930s. "This one is a little larger than most—eight by fourteen feet," says Heminway. "It can be moved up and down the river." LEFT: A table pulls out for meals. Brunschwig & Fils stripe is on bench.

ABOVE: Steve Aller's ironwork cowboy adorns the door to a wagon used as a bathhouse. The porch was added to accommodate a shower and sun deck. "We put the wagons together on-site," Heminway explains. "This one comes in puzzle pieces." Baird redesigned and electrified the antique lantern. "The wagons are quite spacious," says Heminway. "There's plenty of room for two people." BELOW LEFT: A screen door allows the occupants to take in the scenery. BELOW: A tin tub was found at a ranch in western Montana. The rough-sawn pine planks are trimmed with lodgepole pine.

Terry Baird and his wife, Jill, created the furniture on the sun deck. "You train yourself to look for old wagons as you're driving around," explains Baird, who specializes in log cabin reconstruction. "I call myself the country carpenter."

expand." The outdoors becomes an extension of your living space.

Heminway and Baird have found that there is something almost restorative about building these wagons. For Baird, whose construction company often uses old logs and barns, it means a kind of building that requires "no forklifts or cranes." For Heminway, whose work carries her all across the country, it means a kind of design that feels more akin to the intimate work an artist does. "He's hammering a board," she says of Baird, "and I'm painting another board, and we start laughing. We're making an art object."

"This is all very therapeutic," confirms Heminway. "In fact, I need to build one for myself." □

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A CRISP CLAPBOARD COTTAGE ON LAKE MICHIGAN
continued from page 111

turn leads to the master bedroom and bath. The layout is simple to the point of being rudimentary, yet it is inventive and surprisingly unconventional.

"You feel a slight compression on the first floor, but when you go upstairs, there's the faceting of the eaves, and it's completely different," says the client. "The interior is simple and plain like the outside, but with all the different corners and windows tucking out and darting back in, it's not easy to understand. One friend had to figure it out, she had to know: She went upstairs and counted all the corners, trying to understand how so many happened."

"What's essential to me is the space and the forms, the feeling you have in them and the balance between inside and outside," says McCurry. "Each room in the house has two exposures, and with its free corners, the living/dining room has all four exposures and gets light at different times of day."

"The house takes the light beautifully," adds the client. "When you sit on the porch, you see the light entering from the east, and then the light and shadows turn with the sun, moving across the living room floor. And if you lie in bed, you have a panorama of the tops of trees and, in the afternoon, a cinemascopic sky. The windows take wonderful pictures wherever you look. The style may suggest the charm and interest of vernacular spaces, yet the house has a contemporary scope and sweep."

McCurry offers that the regional and the modern indeed do converge in her work. "The vernacular yields forms that are all about economy of material and space, and when I worked at SOM I learned to be spatially very economical, designing without corridors and borrowing space visually. We always planned from the inside—just as this house grew from the inside. The austerity of its exterior form is rooted in clearly defined interior functions."

The difficulty in adopting traditional, close-to-the-land forms for a weekend and summer house is that older structures are usually closed and defensive toward the weather and do not reflect contemporary attitudes about the outdoors—technology had not yet allowed the hubris of a fluid indoor-outdoor relationship in a plan. The screen porch therefore takes on special importance because it projects the family into the landscape they have come to enjoy. McCurry has given it pride of place on the site, along with the emphatic detailing of a gridded façade: "The screened-in porch has become a separate structure stressing the importance of leisurely time spent in nature."

It is the porch, in fact, that has the deepest architectural memory in the context of a house that reaches into the distance of American time. Without the clapboard siding, it reveals unadorned post-and-beam construction, which perhaps is, after the cave, the most primitive form of shelter. With trees only steps away, many of them mature, McCurry has also made the relationship of the forest to the house, and the origins of shelter, clear. She has created an elementary timber structure that puts its occupants in contact with the woods and wood that surround them. "Margaret has taken a simple form that's already out there and reinvested it and recuperated it," says the client, ever the analyst of an artist's move.

In the dual contexts of the forest and a house built for intellectuals of the art world, McCurry's plainspoken vernacular has yielded a conceptual work of refreshing reference and insight. □

"It may suggest the charm of vernacular spaces, yet the house has a contemporary scope and sweep."

COMPLEMENT IN UPSTATE NEW YORK
continued from page 124

the early part of his career in Japan, and the influence is still apparent in his work: Well-crafted cherry paneling highlights the bluestone, metal and glass with a meticulous level of detailing that strives to reveal structure, not hide it.

The plan is simple. A large entrance hall with a stone floor rises three steps to a living area that includes an open kitchen, a dining area with a view of the fields and a seating area around a huge stone fireplace. A wide corridor that doubles as an art gallery leads from the entrance to the master suite. There is only the one bedroom; guests are accommodated either in the original wing or in an old house just down the road that the owners have renovated as a guesthouse.

The most striking interior space is the indoor lap pool, which occupies a long, narrow wing off the entrance hall; it is illuminated by natural light and covered by a low, vaulted roof. The pool space embodies all of the ideas of the house: carefully wrought materials, modernist proportions, traditional craftsmanship yielding comfort and warmth. Four pillars, handcrafted by Raymond Verdaguer from beech trees that stood on the property, mark the length of the pool. Together with the ceiling, covered in aluminum leaf, and the floor of brick-size tiles in orange and gray Indian slate, they impart both sensuousness and sharpness.

The room points up another aspect of the remarkable quality of this house, which is Peter Gluck's ability to create an intensely active design at no cost to serenity. Like the work of many contemporary Japanese architects, his buildings have a lot going on in close proximity, yet each piece always seems to have its own essence, to feel at once as part of a whole and as a thing unto itself. For most architects, serenity exists in inverse proportion to the amount of activity in a particular design. But here, with new and old coming together and all kinds of materials making all kinds of shapes, Gluck has tamed every element, and tranquillity reigns. □

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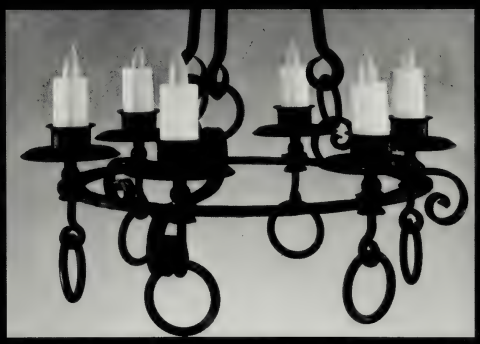

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A ONE-ROOM RETREAT IN NEW YORK

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of the St. Regis hotel in Manhattan, where the Shopes were married.

What isn't roasted in the fireplace is whipped up in the small galley. A pair of unfinished pine doors hide the dishwasher, and on a high open shelf, each of Shope's regular visitors stores a favorite bottle of whiskey—another key aspect of the heating system.

Furnishing the house was simple. There are four boxy oak chairs and ottomans with leather cushions, and a dining table for eight, all designed by Stickley. They are not always precisely arranged on the square, as Shope does not share the usual architects' predilection for the right angle. "I move my chair to the position where my feet will be the warmest," he says.

Accessorizing was even simpler. This is not one of those city families that haunt country antiques shops on weekends, looking for the perfect milking stool. They find their accessories on walks in the woods and on outings to the trout stream. In this house, an *objet de vertu* is a raccoon skull, a wild turkey beard, the antlers

> They find their accessories on walks in the woods and on outings to the stream.

shed by a deer, the wings of a partridge, an Indian arrowhead, tree bark. When the Shopes go to the picture framer, it's because they found the tail feathers of a ruffed grouse.

"*Look* . . . ," says the architect, standing on his porch.

"*Look* . . . there goes a dove. Oh, too late. Now . . . *listen*." The only sound out there, somewhere among the rolling hills and the evergreens, is the sound of rushing water.

"The stream," he whispers. He takes a deep breath, and pauses for effect. "If you stand right here and *listen* for half an hour, you will have lived." □

MAINE PROSPECTS

A SHINGLE STYLE HOUSE

continued from page 166

actly up the fastidious Stern's alley, he aimed to create a space at once playful and stylish—to take a game associated with Ralph Kramden and neon lights and iridescent satin jackets and give it another "reading." The resulting one-hundred-and-thirty-foot-long cigar-shaped room, lit with north-facing banded clerestory windows that provide glare-free daylight for the two lanes, can be counted a knockdown triumph. "To add visual interest as well as to modulate the long,

> In the end it was decided to double the size of the playhouse.

narrow room," the architect elaborates, "we exposed its inner structure and created an openwork of piers and trusses." At the west end Stern designed a one-and-a-half-story-high circular—in fact, turretlike—seating area for spectators.

Certainly all eyes will be drawn to the room's strange and beautiful single- and double-arm sconces. Stern and the wife together had walked the eight-acre property gathering twigs, then had them cast in bronze by an artisan-sculptor with the pumping handle of Peter M. Fillerup, proprietor of Wild West Designs in Heber City, Utah.

"It turns out *everybody* bowls," says Stern, with as much satisfaction as surprise. "Everyone in the vicinity short of Brooke Astor has bowled there." The husband adds, "From ten A.M. to two A.M. those lanes are used continuously—the twig lamps are ablaze all night." Suddenly a memory of that terrible earlier blaze kindles a reflection on the house that almost never was built: "Bob Stern knows us so well he's been able to capture the things in our lives we love the most and put them in context." Then he exclaims, "Thank God for the fire!" □

BIG SUR'S WILD BIRD

NATHANIEL AND MARGARET OWINGS

continued from page 182

tere. The main living area, a great tent of wood and glass, is full of shells and plants and books and stone artifacts and sculptures; the walls are lined with paintings and Margaret Owings's stitched art, with hardly a horizontal, vertical or diagonal surface left bare. The contents of her bedroom are telling: The mix of exquisite pieces of driftwood together with old bottles of Chanel seems to sum her up perfectly.

The effect is never of clutter; it is instead more that of a woodsy version of Charles and Ray Eames's iconic house farther down the coast in Pacific Palisades, where a cavalcade of objects forms a coherent whole. Here, the array manages not to get in the way of the view, which is always paramount but which is never allowed to squeeze out everything else, either. Nathaniel Owings clearly understood that views work best when they do not dominate rooms but provide an enticement, pulling us toward them: He oriented his A-frame house parallel to the shore, so that the open ends look up and down the coast. "It's much more interesting that way," Margaret Owings comments, "north and south rather than straight out to the ocean."

The primary vista from the living area is to the north, while the bedrooms—there are two on the main level and two tucked below—face south. Broad decks, one of which looks to a series of wood structural supports reminiscent of those at Wright's Taliesin West, bring occupants closer to the surroundings, and much of the life of the house is lived outdoors.

When Nathaniel Owings was alive, the couple entertained often, and friends such as Isamu Noguchi and Ansel Adams made frequent trips down the precipitous driveway. Georgia O'Keeffe, a friend from Santa Fe, where the Owingses had another residence, was an especially regular visitor.

"She loved Big Sur and came a lot," Margaret Owings remembers. "She liked this house so much that she even asked Nat to will it to her. Georgia O'Keeffe had a way of getting what she wanted—but not this time." □

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PIECES THAT RECALL RANCH LIFE AND HISPANIC TRADITION
continued from page 175

detail even though its basic pattern is shared with its siblings.

The earliest examples of the classic sofas and chairs were made with exposed rope supports for the cushions, but these were eventually abandoned, in part, according to George Mason's recollections, because the coarse rope presented a threat to women's stockings. Made from solid Oregon alder wood, sofas and chairs alike were tightly strapped with ironwork. Iron fittings (replaced by brass in some Bullock's pieces) were equally prominent on chests, dressers, buffets and cabinets (including radio cabinets and "cellarettes," intended to hide cocktail supplies during Prohibition).

Pieces stained to the dark "old wood" finish were seldom decorated beyond the flourishes of their ironwork. When it came to the lighter painted finishes, however—antiqued straw ivory, Spanish green, old red and Spanish blue—they were frequently embellished with stylized flowers. In the case of sofas and chairs, even the back panels were often decorated, as these pieces were commonly placed in the center of rooms.

Other forms of ornamentation found on classic Monterey pieces include, for buffets and the like, tiled tops—the tiles, some from the famed Malibu Pottery, having been purchased from the Hispanic Tile Company on La Brea Avenue in Hollywood. Items of furniture made by the Mason Manufacturing Company at the time included tables, desks, bookcases, hutches, china cabinets, love seats, portable bars, innumerable forms of lamps (many adjustable, thanks to an ingenious and simple structural device) and even cases for baby grand pianos. The latter were standard cases that were retrofitted with Monterey legs and ironwork and finished in Monterey colors.

All furnishings were clearly branded with a horseshoe design, and sometimes with the word *Monterey*. This practice was discontinued, however, as the resulting smoke was hazardous to the employees.

After about half a dozen years Monterey furniture began to move in new directions, although the classic pieces did not necessarily vanish overnight. There was a phase in which the most popular color was orange, which was used to paint even the ironwork. The ironwork itself became less prominent and eventually disappeared entirely from some pieces. Another color, called desert dust, was introduced, and this helped pave the way for the western-style Monterey furniture, which was produced in response to the renewed popularity of western movies and cowboy culture in general in the latter half of the 1930s.

Cowhide and other forms of leather were employed in western-style pieces with the same kind of enthusiasm with which wrought iron had been used earlier. The painted decoration now included floral devices that often resembled those found on tooled saddles. Also popular were quaint or comical scenes portraying cowboys and Mexicans. If wrought iron was used at all, it was now usually employed in a purely functional way.

The final phase came when the Mason Manufacturing Company adapted its patterns to suit the early American look that swept the nation in the late 1930s and early 1940s. Even these pieces are not without interest, but it is Monterey furniture of the classic period that has the strongest appeal for collectors. To see a roomful of top-quality pieces of this era is to understand why the style's advocates consider the products of the Mason Manufacturing Company worthy of comparison with the far more expensive products of a number of better-known workshops.

Monterey furniture is easy to live with, being both robust and comfortable. In addition, it is extremely handsome and has an agreeable historical resonance, recalling the days when western and Hispanic traditions, allied to Old World craftsmanship, met on the fringe of the Hollywood motion picture colony. □

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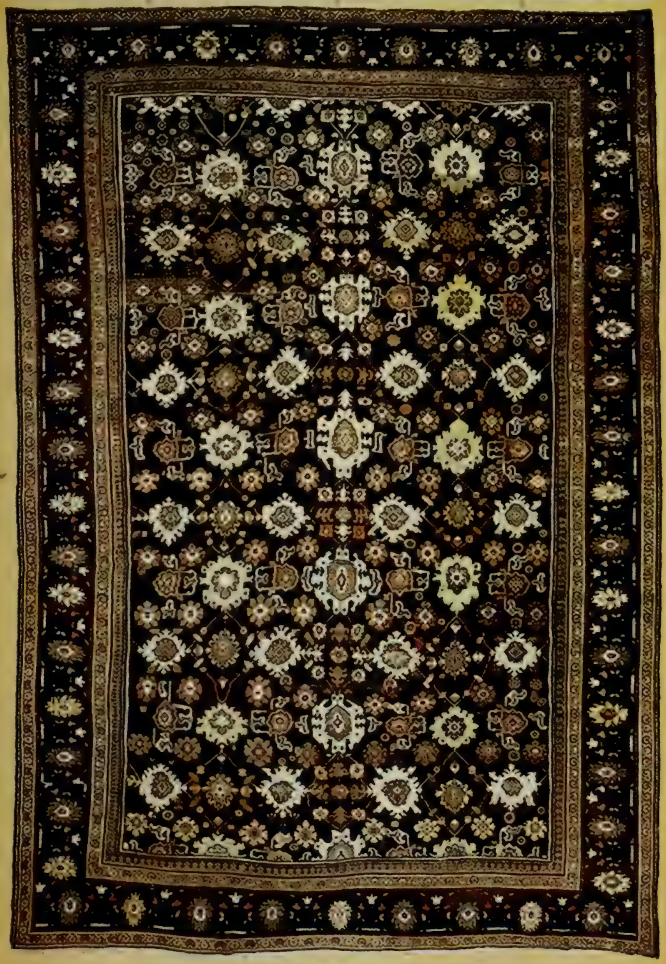

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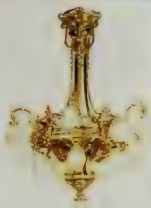
(1) Important Pair of French 19th Century Rococo Finely Carved Pine mirrors. H:114"



(2) A Gilt-Bronze Neoclassical 16 Light Chandelier with Opaline Glass Shades. H:67"

(3) A Louis XVI Style 19th Century Gilt-Bronze Mounted Walnut and Tulipwood Cabinet with Marble top. Above: Louis XV Style 19th Century Gilt-Bronze Clock Garniture suite by Lerolle Trenin, Paris.

(4) A Five Piece 19th Century Louis XVI Style Giltwood Carved "Aubusson Tapestry" Salon Suite, Comprising A Canape' and Four Fauteuils.

(6) A Pair of Louis XVI Style 19th Century Gilt-Bronze Mounted Tulipwood Parquetry and Marquetry Commodes, After Reisner. W:66"

(7) A Fine Louis XVI Style 19th Century Gilt-Bronze Twelve Light "Torchere" by Barbedienne Fondeur, Raised on a Marble Base. H:115"

(5) A Napoleon III Gilt-Bronze and Sevres Porcelain Mounted Tulipwood Parquetry Side Cabinet. Above: A Napoleon III Gilt-Bronze and Sevres Porcelain Three Piece Clock Garniture Suite.

(8) A Monumental 18th Century Sevres Urn with designs by Bertren. H:43"

(9) A Fine 19th Century Empire Style Bechstein Gilt-Bronze Mounted Calamander Wood Grand Piano, Serial #1294.

(10) A Regency Louis XIV Style 19th Century Tulipwood and Gilt-Bronze mounted Cartonnier/Ladies Desk.

(11) Important Pair of 19th Century Russian White Marble & Gilt-Bronze Mounted Urns with Cover. H:30"

(12) An Italian 19th Century Carrara Marble Life Size Statue of a Kneeling Joan of Arc by A. Frilli, Firenze. H:46"

(13) A Louis XV Style 19th Century Boulle Marquetry Center Table with Ormoulou Mounted Red & Tortoiseshell and Brass Inlay.

(14) An Extraordinary Fine Italian 19th Century Carved Carrara Marble & Wrought Iron Wishing Well in High Relief with Cherubs Playing Musical Instruments. H:119" D:52"

(15) A Palatial Louis XV Style 19th Century Gilt-Bronze Mounted Kingwood Armoire, by A.Gilbert, Paris. H:110"

(16) A Pair of 19th Century Louis XVI Style Rosewood Marquetry Demi-Lune Commodes with Marble top. H:36"

(17) Important Louis XV Style 19th Century Breche Violette Marble and Gilt-Bronze Mounted "Versailles" Fireplace Mantel. H:45½" W:73"

(18) An Italian 19th Century Oil Painting on Canvas "La Madonna della Seggiola" After Raphael in a Massive Gild-Wood Frame. H:58"

(19) A Massive Prime Minister Napoleon III Boulle & Gilt-Bronze Mounted Inkwell Stand. Size: 29" x 20"

(20) A Louis XIV 18th Century Boulle Tortoiseshell and Gilt-Bronze Mounted Bracket Clock. H:38"

(21) An Early 19th Century Louis XV Style Walnut Country French Armoire. H:112"

(22) A 19th Century North Italian Walnut Marquetry & Ivory Inlaid Bedroom Suite, Attributed to Angelo Lanata. (Queen Bed, Two Night Stands and a Vanity)

(23) An Important 19th Century Meissen Porcelain Group. H:23"

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CONTEMPORARY LANDSCAPES
continued from page 140

who substitute an elusive glimpse of Eden for wide-open vistas. Here these artists part company with tradition —penetration into deep space is a crucial and expected pleasure of landscape painting, with the eye led happily into remote reaches of the painted distance. Yet Harvey prevents us from venturing too far into her paintings by imposing a shallow foreground that screens and compresses what can be seen, and Uttech is equally apprehensive about potential spoilers. Only with difficulty do viewers peer into the recesses of his canvases; their access to dramatic natural wonders is cut off by underbrush and downed trees. The dense woods that Uttech portrays takes time to see clearly—human beings do not have the upper hand. No less protective of his subject is William Patterson, who also implies that passage into his landscapes is not automatic. A low vantage point often eliminates much of the sky in his slices of wooded farm country, and it is hard to see beyond the bend in the stream. Just as the earth is disrupted by what we have built, our ability to look is constricted by dams, bridges and mills. We bear responsibility for what we do—or don't—get to see.

Late-twentieth-century artists who can no longer legitimately sustain the optimism of their nineteenth-century peers have provocatively questioned landscape traditions through a variety of formal manipulations, yet they still view landscape painting as an act of spiritual rejuvenation. They are nourished by the earth, and portraying it continues to engage them. As they document what is fleeting or safeguard what is threatened, their concern for their subject shines forth. So does the quest for a more intimate union with the land that is as hopeful now as it was a hundred years ago. In the words of Sarah Supplee, "The point of the image is to release a certain spirit of the landscape that is beyond the photo or subject. That's what I'm always looking for—the mystery of it." □

TO THE TRADE

INSIDE THE DESIGN WORLD

Timeless Design

COURTESY BRADFORD STEWART & CO

COURTESY BRADFORD STEWART & CO

Kipp Stewart's Sling console table (above), the Wood Slat Dining Chair (above right) and chaise longue (below)

COURTESY BRADFORD STEWART & CO

Much of **Kipp Stewart**'s work is classically timeless: Twenty years ago he designed the Ventana Inn in Big Sur (*AD*, July/Aug. 1978). Since 1975 he has created Summit Furniture's outdoor line of teak chairs and tables. Now in partnership with his son Brad, who cofounded the Foundation for Design Integrity, he has launched a company that focuses on his furniture designs. The new Golden Gate and Poolside collections are based on Stewart's design mandates of clean, simple lines and durable materials. The Sling console table, which is also available as a low table, comes in either a bronze, a glossy black or a brushed steel finish. The sling shape was also applied to a powder-coated aluminum chaise longue upholstered in solution-dyed acrylic ("It's impervious and will hold up outdoors," says Stewart). The Wood Slat Dining Chair has a wood back and seat connected by steel arms. Bradford Stewart & Co., 2250 Park Blvd., Palo Alto, CA 94306; 415-326-3902.

Making a Play

I was the tomboy in my family. My mother wanted me to be a lawyer, but I got a job out of college as a bricklayer's helper because I didn't want to get stuck indoors," says **Barbara Butler**, who parlayed her love of the outdoors into a business making backyard play structures (right) for children. "My play structures look like big pieces of furniture," says the Bay Area–based Butler, who has made ones in the shape of a lighthouse, a pirate ship and a gingerbread house and is in the process of building one that will include a mad scientist's chamber. She's also making fun furniture in odd shapes, often with asymmetrical doors, and painted in a rainbow of colors. Barbara Butler, 415-864-6840.

TEENA ALLEN

continued on page 208

As I See It, #28 in a series
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TO THE TRADE

INSIDE THE DESIGN WORLD

A Poillerat-style iron console (top) and a copy of his andiron (above)

The Honorary Console

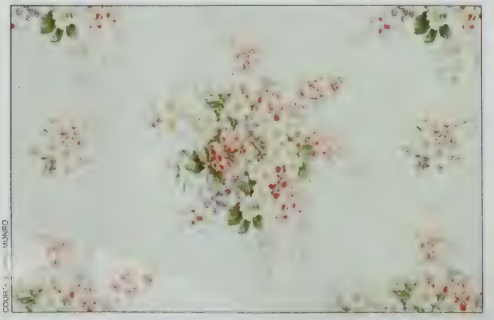
Although French craftsman Patrice Humbert and his iron forge in the Hamptons have been busy making furniture for designer Renny Saltzman (Shopping Trip, p. 44), bronze railings for architect-designer Peter Marino and a fountain for architect Pietro Cicognani, **La Forge Française** has its own growing collection of Poillerat-style wrought iron furniture and accessories. They're all one-of-a-kind. "We're a small company and we don't do mass production," says his wife, Malou, who oversees the showroom's sales of the beds, tables and chairs. Some pieces, like the Poillerat andirons, are copies, while others, like a console resting on interlocking ribbons of curlicue iron, are freer interpretations. After studying a drawing in a book on Poillerat, her husband made a table base with gold-leafed hoof feet and a gold-leafed rope tied around the curved legs. La Forge Française, 36 Hampton Dr., Southampton, NY 11968; 516-283-2883.

Glass Class

Tessa Kennedy's clients were always asking her to come up with something beyond the mundane when it came to bedside and low tables. But it took a trip to St. Petersburg to nudge the English decorator to actually try her hand at designing furniture. "I was inspired by an eglomise jewelry box I saw. I did a suite of furniture around it in glass—carved, painted, silver-leafed from the back," she says. Her glass furniture, offered in a malachite, lapis or gold finish, makes its debut at Chicago's Decorex USA show June 10–12. Her first line of fabrics, also a product of her trip to Russia, will be at the British Interior Design Exhibition in October. Furniture at Renwick and Clarke, 535 King's Rd., London SW10 0SZ; 171-823-3911. Fabrics at Tessa Kennedy Design, 91–97 Freston Rd., London W11 4BD; 171-221-4546.

Birthday Bash

On the eve of her 80th birthday, English interior designer **Jean Monro** is introducing several new chintzes (below), she's letting Braquenié handle sales of the fabrics in France, and she's celebrating the printing of 40 miles of *Polyanthus*, one of her first patterns. "It's what I call upstairs, downstairs—it's successful in a bedroom or a drawing room," she says. Trade, Jean Monro Design, 53 Moreton St., London SW1V 2NY; 171-821-1860. Retail, Mrs. Monro Ltd., 16 Motcomb St., London SW1X 8LB; 171-235-0326.



In Memoriam

With the support of many in the interior design and antiques communities, including Albert Hadley, Juan Montoya, Melvin Dwork, Mindy Papp, Israel Sack, Clarence House, Brunschwig & Fils, Hinson and both Christie's and Sotheby's, interior designer John Davis may soon realize his dream of opening an AIDS hospice on the Upper East Side. **Millennium House** is being founded in memory of the interior designers and antiques dealers who have died of AIDS—Michael Taylor, Angelo Donghia, Robert Metzger, Jay Spectre and Steve Chase among the many. "I want there to be a library within the hospice that will preserve the work of these people," says Davis, who is working to secure a building for the hospice. Millennium House, Box 478, Lenox Hill Station, NY 10021; 212-249-2891.

An eglomise night table and lamp

continued on page 210

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TO THE TRADE

INSIDE THE DESIGN WORLD

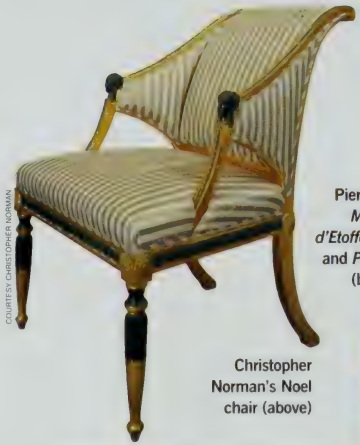
In the Showrooms

Christopher Norman (212-644-4100) has two chairs called Gustav and Noel that he designed in the late-18th-century Swedish Gustavian style. Each has a Greek klismos curve to the back and partly upholstered arms with Neoclassical rosettes and reeding on the front legs; Noel's arms end in small sculpted classical Greek women's heads. **Patina**, an Atlanta firm represented by Christopher Norman, has a line of oversize white iron garden furniture with baroque twirls and flourishes. **McCloud**, an English firm, has sconces in pomegranate and sword shapes in matte-finished old gold and a Montgolfier chandelier.

Goralnick Buchanan (212-644-0334), opened this winter by architect Barry Goralnick and interior designer Michael Buchanan, has furniture designed by the partners as well as pieces from other firms. Their signature chandelier, the Orion, is a semicircular globe ringed with a gilt band that shoots out gilt sun rays. **Mike Reid Weeks**, one of the founders of Niermann Weeks, is now doing things on his own. His steel Paris chair has a seat perforated with round holes; the back is a scrollwork design made of thin steel rods. **Cartouche** makes occasional furniture, including a large planter in distressed concrete with a design of lemons and vines in painted relief and a night table made to look like a small Gothic Revival country house. **Initials** has an overstuffed chair called the Baldwin Chaise, after Billy Baldwin.

COURTESY GORALNICK BUCHANAN

Goralnick Buchanan's Endymion bench (above) and Mike Reid Weeks's Paris chair (right)



COURTESY CHRISTOPHER NORMAN

Christopher Norman's Noel chair (above)

A showroom newly extended transatlantically to New York's D&D Building from London is **Vaughan** (212-876-9469). Known for elegant objects and accessories, Vaughan has opened with such pieces as an 18th-century-style hexagonal hall lantern in brass and a Neoclassical crystal Corinthian column lamp.

Fonthill (212-755-6700) has some interesting new fabrics of its own as well as new designs from the French firm **Pierre Frey**, which it represents in the U.S. *The Merry Minstrels* has a pattern of vines and berries broken by open ovals, in each of which an instrument-playing jester cavorts. *Visconti* is a rich woven paisley of golds and reds. Fonthill also has three unusual woven silk sheer fabrics: *Clarendon* has an alternating design of grids and stripes; *Crawford Check* is a plaid with a thin gold line running through it; and *Crawford Stripe* alternates a white stripe and a sheer stripe bisected by a thin gold line. From Pierre Frey, *Primavera* is a pulsing print of vividly drawn parrot tulips. *Marchand d'Etoffes*, which means "the cloth seller," was taken from a Veronese fresco and has a print of vaguely Mongol-like figures examining bolts of cloth.

Jane Churchill, a division of **Colefax and Fowler**, represented in the U.S. through its affiliate, **Cowtan & Tout** (212-753-4488), has a collection called Book of Flowers. Done in a 1950s style, the collection also takes advantage of the Jane Austen craze by naming its fabrics *Mansfield Stripe*, *Meryton* and *Pemberley*. There

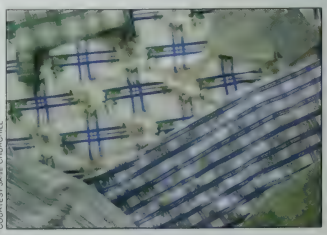
COURTESY FONTHILL

Pierre Frey's *Marchand d'Etoffes* (right) and *Primavera* (below) at Fonthill

COURTESY FONTHILL

is a wallpaper done in plaid squares called *Pemberley Check*, a print of small plaid squares with rosebuds in alternate squares called *Rose Check* and two woven geometric designs, *Diamond Weave* and *Pemberley Weave*.

Rosecore Carpets (212-421-7272) has created sisal area rugs out of 100 percent recycled paper. They are available in three styles—herringbone, an overall dot design and a pattern of diagonals made by small squares—and they come in bone, ebony and grass color, in either 6 by 9 feet or 9 by 12 feet. □



COURTESY JANE CHURCHILL

Book of Flowers collection by Jane Churchill

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